"The Flamboyant Press Agent" by H. H. Ryan

MARCH 24, 1915 PRICE TEN CENTS

WILLA HOLT WAKEFIELD

White, N. Y.

As the slangy Polly Cary in "Sinners," Florence Nash is duplicating the success she won in "Within the Law"

White, N. Y.

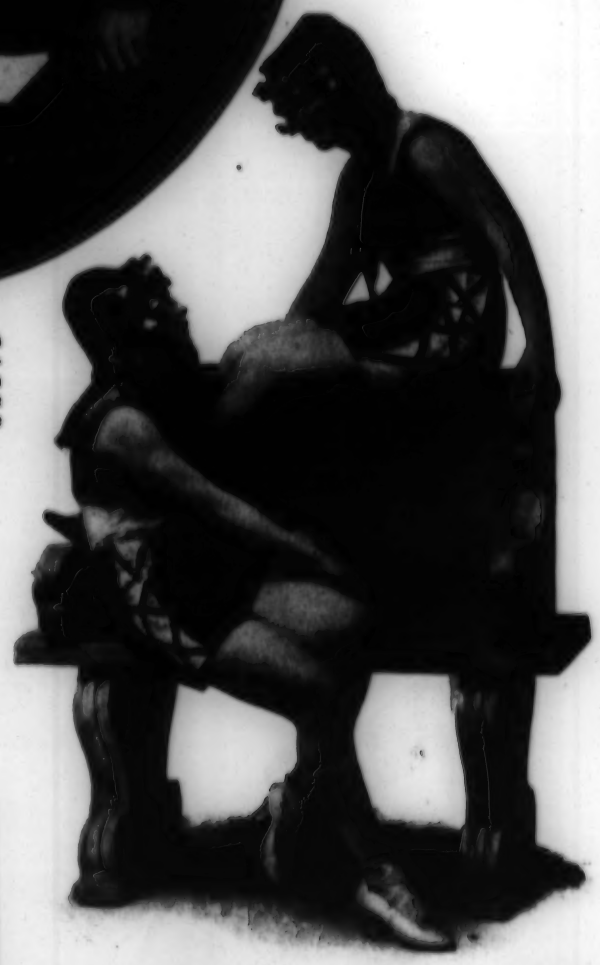
An amusing moment in "The Show Shop," in which Douglas Fairbanks as a young man-about-town attempts to coerce George Sidney, who plays the theatrical manager, into releasing his sweetheart from the cast

White, N. Y.

In the successful completion of his plans, Lewis S. Stone as the British spy has a valuable ally in Carroll McComas, who plays the part of the American girl, Jane Gerson

A genuine hit in "Fads and Fancies" is a group of little "war refugees," who, dressed in the colors of the belligerent nations, are welcomed to America in the song, "We'll Take Care of You Here"

ALONG THE LANE O'LIGHTS



White, N. Y.

Viola Quinn and Mabel Hill, two reasons why "Maid in America" is a popular dancing entertainment at the Winter Garden

THE NEW YORK DRAMATIC MIRROR

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THE FLAMBOYANT PRESS AGENT

By H. H. RYAN, Dramatic Editor, "Milwaukee News"

A WRITER in THE NEW YORK DRAMATIC MIRROR recently, under the caption, "The Honest Truth About 'Attractions,'" set forth his belief that it is the flamboyant methods of the press agents that is, in a large measure, responsible for the unfortunate situation at present existent in theatrical circles; a condition as a result of which "the road" has this season been strewn with failures and not a week passes but attractions by the score, alarmed by the startling cry of "breakers ahead," are giving up the unequal fight and returning to New York.

And THE MIRROR'S informant was right, particularly in that he hinted, at least, that some of this blame for present conditions should fall on the shoulders of the man who employs the press agent.

But the manager, in even a greater degree than was indicated, is the primary offender; the "man behind the gun," in the exploitation of press matter that tends to drive people from the theater instead of attracting them to it.

Here's a peculiar fact about the press agents. A big majority of them are former newspapermen. Men who know, or should know, that the kind of stuff they purvey in advance of theatrical attractions would not be tolerated by a dramatic editor had he the time to give the proper attention to the material placed at his disposal. Most of them were they to be put "on the desk" in a newspaper office, would emit the loudest howls over the very same twaddle which, because they are press agents, and not editors, they take into a newspaper office and offer the dramatic editor for publication, thereby insulting his intelligence quite without the slightest intention of doing any such thing.

Where, then, you ask, does the manager come in for blame?

Just here. The press agent knows he must submit the "boiler plate" brand of press stuff to the dramatic editors or he will lose his job. He knows that indulgence in superlatives is the one thing the American manager—with a few shining exceptions—insists upon as a qualification in his press representatives, and that if he cannot establish ability to sling the big words about any production he may be sent out ahead of he might just as well "crawl into a hole and pull it after him."

It may seem extravagant to declare that the manager places a higher value on what the press agent is able to write than on what he is able to "break into print" with, but certainly that's the way it looks to most dramatic editors, for if any considerable quantity of the superabundant praise of any production turned in by the average press agent gets by the editor, it is because of some exceptional condition in the newspaper office, and not because the editor is the silly ass the press agent implies when he hands him such material. Either the editor is rushed with work and "railroads" the extravagant press notice—to his keen regret the morning after—or something else happens to prevent his giving the careful attention necessary to the extraction of the claws, thorns, call them what you will, that cause the average press notice to irritate the senses of the newspaper reader.

In fact, in many cases—I hardly think the word "majority" would be putting it too strong—the only way to put this "dope" into really readable and reasonable shape is to rewrite it in toto, and that the average dramatic editor is too busy to do, let alone that he resents being compelled to do so when another man is being paid cold cash to provide him with press notices ready made.

And not only does the press agent insult the dramatic editor to whom he offers "boiler plate." He insults the public which, in the same breath, he is inviting to pay out its money in patronage of the attraction he represents.

Press agents should remember that most newspapers employ men whose business it is to visit all theatrical attractions and to review them in print for the purpose of advising the public what is and what is not worth spending their money to see. The average press agent, however, completely loses sight of this fact and calmly proceeds to hand the dramatic editors, anywhere from three days to three weeks before the attraction reaches town, a cut and dried critical estimate of the attraction as he, the press agent who is being paid to "boost the show," sees it.

Indulgence in superlatives and the inclination to usurp the functions of the dramatic critic are the two great faults of the average press agent, and this applies to both the "advance man" and the resident press representatives of the various theaters. Of course, there are exceptions to prove the rule, but if the house press agent is not cursed with these faults the advance man is likely to be, and mighty few press agents can resist the temptation to foist a lot of the advance man's "boiler plate" on the dramatic editor if the other alternative is that of sitting down to the typewriter and grinding out some "stuff" of his own that might prove more acceptable.

As an example of the tendency both to indulge in the use of extravagant phrases and to usurp the dramatic critic's functions there are given below just a few phrases culled from the material submitted during the course of a single week for the Saturday theater page of the Milwaukee *Daily News:*

"A wonderful achievement, comparable only to the 'Passion Play' at Oberammergau, as played by Anton Lang, and 'Jeanne d'Arc' as played by Maude Adams."

"Highest point attainable in the amusement world."

"Reigning success of the last season in New York and London."

"Tremendous success in the East."

"Provides a world of comedy."

"Absolutely a novelty—different from anything else of the kind ever seen."

And these are but a few taken at random. The dancing teams that one press agent for a popular price vaudeville house alone has declared to be the biggest sensation of the season on the New York roof gardens would exhaust a column of space, and the same press agent, I confidently aver, has declared no less than fifty extremely ordinary acrobatic acts to be each in turn "different from anything else of the kind ever seen."

Newly fledged "headliners" in the popular price vaudeville houses are invariably "former stars of the legitimate stage," or appeared as "the principal support" of some great star, whereas, if the truth were told, most of them never got further than the chorus in that star's company.

Spectacular attractions are announced as carrying "a company of 200 people"—as was recently the case here—or 200 or 150 or even 100 people when, as a matter of fact, the stage on which the attraction is to be presented would be woefully crowded with a company numbering sixty or eighty people.

Of course a lot of my assertions are based more or less on "inside information"; facts of which the public is ignorant. But if they creep into print and the theatergoer takes them at their face value and buys tickets on the strength of them he is "stung."

Is it any wonder that more or less intelligent playgoers, after being repeatedly hoodwinked by such statements, lose their faith in the press announcements anent the theaters and decide to avoid being caught again by staying away from the theater until something comes they know is good?

Is it any wonder the newspaper that lets such twaddle creep into print gets "in bad" with its public and that, in turn, the dramatic editor is called "on the carpet" for letting it get by?

As a matter of fact, up to this time it is the newspapers and the dramatic editors that have borne the brunt of public indignation for the shortcomings of the press agent.

But every dog has his day, and now the short-sighted manager who puts up with such publicity methods—even insists on having them—is beginning to "get his."

When he sees the light of reason in the matter of giving publicity to his attractions, then, and only then, will the public regain its lost faith in the theater.

RECALLING OLD TIMES

[*Editor* DRAMATIC MIRROR: Since the first issue of THE MIRROR, thirty-five years ago, I have been an occasional contributor to its columns. Among my most treasured mementos are the scores of flattering letters from friends and strangers that I have received during these years from MIRROR readers of my "Shop Talks." My last contribution has brought me so many of these pleasant communications that I cannot attempt to reply to each, but ask you to return to the writers collectively assurances of my profound appreciation and sincere thanks.

But one letter I am going to ask you to reproduce. Not for its subjective matter, flattering as it is, but because it appeals to me as containing reminiscent matter that will interest MIRROR readers. I offer it with the writer's permission.

Very truly yours,

MILTON NOBLES.]

MILTON NOBLES, Brooklyn, N. Y.—

MY DEAR NOBLES: I have just completed the reading, for about the fifth time, of your wonderful reminiscence in THE MIRROR ANNUAL. Had "Warm Days in a Hot Town" appeared anonymously I should have concluded that some one had found an unpublished manuscript of Bret Harte's. I can think of no greater compliment than this to pay you. What wonderful pictures some of your Shop Talks would make!

I was in Virginia City, a few years after the date of your story. I spent many hours with dear old John Piper. He showed me the awning posts where the 601 hung their victims, and he told about the Invincible Hose Company, and pointed to the spot, way up the mountain side, where Perkins was dropped into the prospect hole, at the other end of a rope. And he talked about you, and asked all sorts of questions about you. He called you his "boy."

Speaking of Bret Harte: In the early eighties, when I had the Callender Georgia Minstrels in Europe, Harte was an almost daily visitor at my London office. He had, as you know, settled in London—convinced that he was unappreciated at home. But he was unhappy, and sought Americans of his kind, particularly professionals. He knew of the big money being made by authors of successful dramas. He thought he ought to be getting some of it. He had tried once or twice. "Two Men of Sandy Bar" was a great story, but a failure as a drama. He couldn't, or wouldn't, understand it. He had left a manuscript with me. As a play it was impossible, but as a story, with the genius of Bret Harte to tell it, it would have equaled "Wiggles," "Roaring Camp" or "Poker Flat." I had a heart-to-heart talk with him about it. I said to him, "Old friend, successful dramas are more a matter of architecture than of literature; they are built first, then written. He became thoughtful, and finally said, "I guess you're right, Gus; the cobbler should stick to his last." Being called to my private office, I excused myself for a moment, urging him not to go, and playing before him some New York papers just received, including THE DRAMATIC MIRROR. A few moments later I heard him laughing heartily, something unusual, as he was generally very quiet, almost morose. Rejoining him, I found him beaming. And what do you think was the cause? He had run across one of your "Shop Talks." You had, I think, just commenced writing them for THE MIRROR. Anyway, this was the story of the Chapman's floating theater, on the lower Mississippi, with Iago catching the catfish while the stage waited. Harte pointed to the article, and chuckled.

"That's humor, real humor," he said. And during the subsequent conversation he said that he remembered you as a youngster playing minor parts at the old Maguire's Opera House, on Washington street, San Francisco, when he was editing the *Overland Monthly.*

So much for so much. Think over that "movie" idea.

Cordially, as ever,

New York, Feb. 10, 1915. GUSTAVE FROHMAN.

MADAME CRITIC

IF anyone had dared to offer for our amusement, some fifteen years ago, a farce-comedy dealing with so sacred a subject as the tragedy of the Christians in the Roman arena, there is little doubt that there would have been a tremendous outburst of indignation from all over the country. At the present time, the patrons of Wallack's Theater watch the martyrs go to their deaths each evening and reward the comedy with hearty laughter and spontaneous applause.

"Don't fail to see 'Androcles and the Lion,'" was the general advice from well-meaning persons which persuaded me to see the entertainment that is making New York laugh.

"It's the funniest thing I ever saw," they said.

"What is the plot?" I inquired.

"Oh, it's all about throwing the Christians to the lions," came the answer. "I killed myself laughing. You'll simply die. It's a scream."

And so I went to "Androcles," as Broadway now affectionately calls the play.

And I did laugh until I could laugh no more.

I never thought about the treatment of the subject until afterwards, and then it rather shocked me to sum up that bold, bad man, Shaw's courage. I felt conscience-stricken and began to wonder if anyone I had known in my Sunday school days might have seen me there enjoying myself. Sunday school people do sometimes happen to get into the wrong theater. But I couldn't recall a single familiar face. I wondered what the church-going element would say. Has any of them seen "Androcles"? And if not, why haven't the papers been flooded with protests? Many things less shocking than "Androcles" have caused tornadoes of discussion. Why did Mr. Barker's press agent fail to seize such a wonderful opportunity to set the country a-talking, and rouse the modern Christians to appoint a committee to censor the Shaw play? I fear the gentleman is a bit old-fashioned, or, maybe, to do him justice, he decided that stirring up the public wasn't worth while, since it had been done too often before. In the past, however, the *stir* has generally been over some bedroom scene, and we are all bored to death with the subject. The cry of "shocking" has been falsely made too often to interest us. The promised "awful" scene has never happened, as we were led to believe it would on the opening night, when it was hinted that the police might be called upon to interfere, and so we long ago ceased to trouble about investigations of people who were shocked by the shocking which failed to shock.

If you can leave your Christianity at the door, as the Japanese leave their shoes, and enter with an open mind, you will have the time of your life at "Androcles." It is really very funny to watch the Christians thrown to the lions after you have decided that your sense of humor is more highly developed than your Puritan church training.

Androcles, the Christian martyr, gets more laughs than all the monocled and double-jointed comedians on Broadway. And the Lion is a star on his own account. New York has always liked lions, no matter whether they are real or imitation, or merely the afternoon-tea sort. There is something about a lion which is absolutely fascinating. The lion in "The Wizard of Oz" was a continual delight. Do you remember "The Wizard of Oz," or was that too long ago? Theatrical history unfolds itself so rapidly for the constant-goers that sometimes one has to think what happened last week. The lion in the "Wizard" was funny, but the lion who proved to be Androcles's best friend is the funniest yet. He uses his eyes in the most expressive manner and talks to Androcles in lion language, which causes us to exchange glances, because we have understood every word just as plainly as did the poor Christian.

I notice that "The Midsummer Night's Dream" was scheduled for only one performance during the past week and "Androcles and the Lion" for the others. That speaks for itself, as to the popularity of the lion in competition with an ass.

Some people may be misled by the high-brow name, Androcles. But don't let that worry you, for Androcles was not a Greek philosopher but a poor tailor who loved animals.

It was whispered about on the opening night of "Taking Chances," the new play in which Lou-Tellegen is making another bid for Broadway approval, that it would be quite the most risqué thing ever seen on Broadway, but that it would be done in such beautiful fashion that the public would thoroughly approve its delicacy. Consequently, jaded theatrical appetites were all atuned to the promised sensation.

The first act was not long in disclosing the fact that the fascinating Dutch-French-Greek gentleman had the temerity to tempt us with another crook play—a high-class crook, truly, but a crook. Of course nothing less than a bank burglar could satisfy our exacting requirements. We have learned so much since we saw our first second-story man that we now demand the highest class criminal. Positively none else need apply for patronage. No rough and tough and "watta yer givin' us" types any more. We are beyond that. Variations of Jimmy Valentine and Raffles—crook heroes—must we have.

But Lou-Tellegen, as a bank burglar in a risqué play, seemed a promising combination. Mr. Tellegen had already shown us his conception of a diamond thief earlier in the season and scored a personal success, as he always does, but the public was rather surprised to find that he was going to try his luck again as another crook. Such a burglar! He didn't hesitate to make use of his fascination for all the pretty women he met, being especially attracted to the wives of the Ministers of Police in the towns whose banks he robbed. His unique plan was to compromise the Minister's wife and so get away.

By this scheme the second act brought the attention of the audience to a beautiful bedroom in which Madame Blondeau was preparing herself for the night. The place was flooded with a pink light, and the gold bed had blue and white silk and lace coverings. A gasp went up from the audience, and some one whispered that that pink light was "really not respectable." After the maid had disappeared, and all the lights were out, and Madame was asleep, the bank burglar appeared. He woke Madame up and remained two hours and made himself thoroughly at home. Madame enjoyed his company, too, in most innocent fashion, of course. What else could you expect of a foreign play made over into American? She didn't understand all the fascinating intruder's tactics, but never failed to say quite frequently, "I love my husband." That seemed to be the talisman which threw a halo about her for protection against the charms of the two-o'clock-caller.

As time went on, the insinuating gentleman whom no woman could resist stretched himself comfortably on the bed, while Madame sat on her knees beside him and listened to the wonderful tales of his adventures. She did kiss him occasionally and fling her arms about his neck—all on account of his hairbreadth escapes, of course; but the moment he thought he had won an advantage she was always ready with the pat little phrase, "I love my husband."

Just before the intruder left, the maid appeared, and we were all sure she was not convinced that Madame loved her husband as thoroughly as she had persisted in saying she did. The maid happened to have a love affair of her own, although she had no husband, and so nothing could have made her believe that Madame had kept saying during two hours, at intervals, "I love my husband," and thus had been able to keep at a distance a young and handsome man, especially when all the circumstantial evidence was to the contrary.

Ivy Troutman, as the young wife who was too innocent for words and who loved her middle-aged, uninteresting husband, played her difficult role with much sincerity and grace. Miss Troutman is an actress who may always be relied upon to give the best that is in her. She has been ascending the ladder season by season, and her many friends were pleased to applaud her as the leading woman of so brilliant an actor as Lou-Tellegen.

The audience watched Mr. Lou-Tellegen's love scenes with tense interest. He is the Prince of Lovemakers and as such should be given a play in which he could exert his powers to the full in a sincere passion. The trouble with the roles in the two plays in which he has appeared since "Maria Rosa," has been that his love making was not sincere. In "Maria Rosa" he gave us a picture of all-consuming passion which even murders, in order to gain the object of its love, but in his gentleman burglar roles he has merely used sentimental tactics as a means toward professional gain. This may be all right with European audiences who delight in roles of romantic cleverness though there may be no heart to fortify them, but Broadway likes its heroes to be in earnest. It would rather watch a broken heart than one that remained untouched. That was the secret of the great hold of Jimmy Valentine and Raffles on public affections. Jimmy Valentine and Raffles were very much in earnest when they said, "I love you."

I suppose this is because we have not yet reached that high degree of European culture which makes one admire the game for the way it is played. It must be the real, *no-one-but-you* variety of romance to really thrill us.

MADAME CRITIC.

White, N. Y.

ANDROCLES (O. P. HEGGIE) AND HIS VERY GOOD FRIEND, THE LION (PHIL DWYER), IN THE JUNGLE SCENE FROM SHAW'S "ANDROCLES AND THE LION."

BORN IN CHINA

Clara Blandick, an American actress, has the distinction of being the only American stage artiste to be born in the Flowery Kingdom, says Dixie Hines. "Miss Blandick is the daughter of Maine parents, who were engaged in roving the seas, and it was in the harbor of Hong Kong that she was born," he continues. "It is significant that many of the best parts played by her on the stage were Oriental in character. Her Madame Butterfly was one of the most interesting and attractive. She has won high distinction as a dramatic actress, a comedienne and a portrayer of classical roles. For two seasons past she has added to the gaiety of nations by supporting the rotund and jovial May Irwin in her new and revived comedies."

Let the stage voice and the dramatic voice—the artificial and the artistic, the bastard and the legitimate, the false and the true—be kept apart upon separate stages, and there is no security that the public will not, as far as hands go, applaud the monotone, or lie, more than the melodious truth. But set the lie and the truth side by side upon fair terms, and the public becomes what the critics of this particular art have never been—a critic; and stage bubbles, that have bubbled for years, are liable to burst in a single night.—CHARLES READE.

To delight in seeing men stabbed, poisoned, racked, or impaled is certainly the sign of a cruel temper, and as this is often practiced before the British audience, several French critics, who think these are grateful spectacles to us, take occasion from them to represent us as a people that delight in blood.—ADDISON.

Personal

CHINNAPA.—Dr. S. Paul Chinnapa, of the Mycore Government Educational service, India, spoke Monday afternoon at the Longacre Theater on "The Hindu in the Drama," with especial reference to the character of Jaimir Khan in "Inside the Lines." An M.A. from Chicago University, and at present receiving his Ph.D. from Columbia University, Dr. Chinnapa is well known in his native country as a member of the University of Madras faculty, and one

Champlain Studio, Boston

MISS FRANCES PRITCHARD,
Who Has Scored a Great Success in a Dancing Role in "The Peasant Girl."

of the founders of the Indian Shakespeare company. It is the intention of the "Inside the Lines" management to supplement the play by a series of lectures by well-known men and women, which shall develop in a popular way topics touched upon in the play.

KYLE.—Howard Kyle hurriedly discarded the habiliments of the Prophet at the Park Theater last Friday night and speeded via taxi to the Professional Woman's League rooms, where he entered the last act of Strindberg's "Easter," as Lindquist, the creditor. It was the occasion of the first public reading of the symbolic play in English and it was presented under the auspices of the International Scandinavian Society, through a committee whose chairman was Mrs. Helga Rundberg-Hoving. Helga Rundberg was formerly a brilliant comedienne at Stockholm, with professional recognition in other European capitals. Mrs. Velma Swanston Howard, the translator of Strindberg's dramas, was also one of the committee. Several Scandinavian players, who are now associated with the American stage, were in the cast, which included Maida Craigen, Hilda Englund, Constance Sjoderg, Arvid Poulson, Lark Taylor, and Mr. Kyle.

MORRIS.—Clara Morris, who retired from the stage some years ago after a long and notable career here and abroad, celebrated her sixty-sixth birthday on March 17 at her old home on the Sound, at Whiteside, Queens. Miss Morris received many congratulatory messages from friends and admirers all over the country.

PRITCHARD.—Frances Pritchard, assisted by her dancing, has proven one of the sensations of the season. She is eighteen years old, and has had practically no stage career, although she played for a short time in a small stock company in Boston. She became a member of "The Peasant Girl" company through the medium of a charity ball, where her suitability for the position of premiere danseuse was speedily recognized and she was immediately engaged for her present role.

SAUNDERS.—Ripley Dunlap Saunders, dramatic critic and literary editor of the St. Louis *Post-Dispatch*, died on the operating table at St. John's Hospital March 15. He was stricken while at work in the newspaper office a week before. The operation revealed cancer of the stomach. He was born in Ripley, Miss., December, 1856. He was editorial writer on the paper at the outbreak of the Spanish War, and enlisted and served in the Porto Rico campaign as a gunner-corporal. He was also active in other literary lines, and was the author of several books, "John Kenadie" and "Col. Todhunter of Missouri."

WAKEFIELD.—Miss Willa Holt Wakefield has for many seasons stood for the best in vaudeville. Her poignant heart songs and her delicious humorous numbers—each with its note of optimism—have charmed thousands of theatergoers. To-day Miss Wakefield holds a place at the very forefront of vaudeville.

ANGLO-AMERICAN COPYRIGHT

1911 Act and American Citizens

(Bernard Weller in London Stage)

The copyright position of the United States of America in relation to protection under our Copyright Act, 1911, is much simplified by an Order in Council, dated February 3 and operative as from January 1 last. This Order applies to literary, dramatic, musical, and artistic works whereof the authors were at the time of the making of the works citizens of the United States. There has been considerable delay in the making of this Order, for the Act came into force for the United Kingdom on July 1, 1912. The delay was assumed to be on the ground of the onerous manufacturing provisions of American copyright, and color was lent to this view by the Protocol to the Berlin Convention, signed at Berne on March 20 last year, under which any Union country reserved to itself the right to restrict the protection of works of a non-Union country otherwise accruing under the Convention. This important modification was proposed by Great Britain. However, Great Britain has not availed itself of the powers under this Protocol, or of the analogous provisions under the Copyright Act, 1911. But in the preamble to the Order in Council it is pointed out that His Majesty is advised that the Government of the United States has undertaken, upon the issue of this Order, to grant protection in the United States to the musical works of British subjects against reproduction by mechanical means—*i. e.*, by records, discs, and the like. This protection was not provided for in the Proclamation of the President of the United States (1910).

THE OLD POSITION—

The Order is specially beneficial to dramatic and musical works by citizens of the United States. In the absence of this Order such citizens could only secure the copyright in the United Kingdom by publication in the British area of the Act or the foreign extensions not later than fourteen days from first publication in the United States. Hence a play by an American author performed in the United States, without publication in accordance with the Act, was in an extremely ambiguous position as to British protection. The position is fully discussed in "Stage Copyright: At Home and Abroad," published from the offices of this paper. In these circumstances a play first produced after the Act came into force was without copyright in the United Kingdom; and, assuming that by this fact it fell into the common domain, it apparently could not acquire copyright by subsequent publication in the manner described. It enjoyed no such common law right as an unpublished work does in the United States. There is a question whether in certain circumstances an authorised performance might not be restrained on the ground of a breach of trust or confidence (Section 31 of the 1911 Act), but the protection hereunder, if any, is dubious and limited.

—AND THE NEW.

Now, however, United States citizens are placed substantially in line with British subjects under the Act. Such authors of dramatic, musical, and other works who were at the time of the making of the works citizens of the United States of America are treated in point of copyright as if British subjects. It is important to remember that there must not be publication in the United States without corresponding publication in Great Britain or reciprocal countries; otherwise the copyright here is lost. But a play by a United States citizen may be performed in the United States—for performance is not publication—without effect upon its protection in this country. It is also protected here if in manuscript in the United States. In other words, by virtue of clause 1 (b) of the Order, the play obtains statutory copyright here. It does so from the fact that residence in the United States is now held to be, in relation to United States citizens, the same as residence in the parts of His Majesty's dominions to which the 1911 Act extends. The 1911 Act says that, in the case of an unpublished work, evidence of the date of the making of the work brings the author within the operation of the Act—that is, automatically gives statutory copyright. Thus the United States citizen, resident in that country at the making of the work, enjoys copyright as though his residence were within the British dominions to which the Act applies.

AMERICAN FORMALITIES NECESSARY.

There are certain reservations. In the first place the enjoyment of the rights conferred by the Order are subject to the accomplishment of the conditions and formalities prescribed by the law of the United States of America. It would seem, therefore, that the American author will have to file a copy of his work (which need not be printed) at Washington. For his unpublished work he has in the United States protection at common law without formalities. This fact seems to be overlooked in the Order. In any case, registration at Washington is a simple matter, and, in view of the terms of the Order, will of course be effected.

TERM OF COPYRIGHT.

Another stipulation in the Order is that the term of British copyright shall not exceed that conferred by the law of the United States. The statutory period in the United States is a maximum of fifty-six years, as against our own life and fifty years. It may be that, if the American author does not take out statutory copyright, his protection is perpetual, in which case he would enjoy our full term. But the Order certainly implies American statutory copyright.

CERTAIN SELF-GOVERNING DOMINIONS EXEMPTED.

Further, the Order does not apply to the Dominion of Canada, the Commonwealth of Australia, the Dominion of New Zealand, the Union of South Africa, and Newfoundland. Some of these States have passed new laws since the Copyright Act, 1911, which govern the works of United States citizens in the respective countries. Where that is not so, our Imperial Copyright laws, as modified by the Copyright Act, 1911, apply. The Order, with these exemptions, applies to all British dominions, colonies, and possessions.

WORKS PRIOR TO ORDER.

The Order is silent upon the position of works by United States citizens made, but not protected, between the coming into force of the Copyright Act, 1911, on July 1, 1912, and the date on which the Order went into effect, Jan. 1, 1915.

When Jenny Lind pulled to pieces the rose in "Somnambula," Dickens averred that he saw real tears running down her cheeks. And it is known that she declared that when on the stage she never saw the audience, and that if she ever thought of their presence it spoiled the truth of her acting. All the great performers that occur to my recollection have enjoyed the dangerous privileges and have been subject to the painful joys of the poetic temperament.—CLARA MORRIS.

POPULAR MANAGERS

William L. Dockstader, manager and owner of the Garrick Theater, Wilmington, Del., well deserves the title of "The Father of Vaudeville" in that State. Mr. Dockstader, who recently celebrated his twenty-fifth anniversary in presenting high class vaudeville in Wilmington, has enjoyed a quarter of a century of success rarely paralleled in the annals of the troubled theatrical seas. When he first went to Wilmington he opened a small museum, and then began slowly to win success until the museum was deserted for the magnificent theater he erected in the heart of the

WILLIAM L. DOCKSTADER,
Manager and Owner, Garrick Theater, Wilmington, Del.

business district, with headline vaudeville as the attraction. Mr. Dockstader is connected with the U. B. O., but goes to New York each week in order to select personally the acts, without regard to the salary list. He is popular with his patrons, the house employes and all acts who have enjoyed the privilege of playing the house. SAMUEL M. RACHLIN.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

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THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRADER, President and Editor

LYMAN O. FISKE, Secretary and Manager

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

OLD WINE IN NEW BOTTLES

THE reproduction this year is to be "A Celebrated Case." It has the aroma of the old Union Square Theater. It has been seen on nearly every stage of the country. We welcome its return. But we do not want to see *it* come back disguised.

If the esteemed New York *Sun* is to have its way, "A Celebrated Case" will not on its revival be the play it was when it took the playhouses by storm. The verbal form in which the emotions of the characters are expressed in the play as we saw it in its heyday, and "the artificiality and conventionality of the speeches" which were "the result of the style of their period" will be eliminated, if the revivalist follows the *Sun*. Even so, as the *Sun* sees it, "much of the old time thrill" will remain.

We beg leave to demur. The emotions that appeal to the theater audience do not, as our revered contemporary says, "change with the march of time," and it is conceded that the language in which the emotions are expressed does alter swiftly. Admitting that some other language might be an improvement on what is written into "A Celebrated Case," for example, from the academic *Sun's* viewpoint, it does not follow that the improvement will make "A Celebrated Case," or any old success, any more popular than the language which made the play famous.

Much of the "wording" in many of the old plays may be trimmed or toned, and in many instances the process has been beneficial. Few if any of the Shakesperean plays as seen to-day are spoken as they were written. Toning down has been tried on other plays, "Rosedale," for example, and the result spelled failure. But there is a wide difference between toning or pruning an old play and building entirely new phrases, as the *Sun* suggests, if we get its meaning.

There is something more important in making a reproduction successful than changing its verbal form. This something is the ability of the cast that reproduces. The lines of "A Celebrated Case," or any of the notable successes enumerated by the *Sun*, might be recast and brought up to the *Sun's* high ideals of the present day, but if the actors lack the proper conception and other qualifications necessary to make them histrionically successful, no up-to-date verbal forms will help them. Hamlet's instructions to the players are and must ever be the essentials.

Nor does the stage setting always pull a play out of the hole, as IRVING and MANSFIELD, pastmasters in stage effects, would testify if they could be brought back and put on the stand. But a new text for an old play, in the expectation that such a garb will continue to pack a house—the sign of success in this, our age—is an idea to which THE MIRROR can not subscribe, with great deference to the best written newspaper in the land.

ARE NEW YORKERS FICKLE?

THEATRICALLY, New Yorkers are proverbially fickle. They demand, as one of the Metropolitan dailies puts it, variety and novelty more inexorably than any other public in the world.

Then why do they hark back to the plays of their elders? Why did they call to Mr. CHARLES FROHMAN to bring back JOHN DREW in "Rosemary"? It is not so very old, it is admitted, but as a play it is a yesterday. Why did they rend their garments when it was announced that Mr. DREW'S engagement would be for a fortnight only? And why did Mr. FROHMAN promise to return it when the Fall season opens? Why has it been deemed a good thing to revive "A Celebrated Case"? And why are we to have a revival of "Trilby" about the same age as "Rosemary"?

These facts are a counterattack on the premise that New York playgoers are fickle. Granted, however, that the charge is true, why? Too many attractions may account for it. This calls for variety—all houses couldn't present the same line of amusements. But, *per contra*, it requires many houses to accommodate New York and the outlanders who commute to be amused. This keeps the producers and the managers on the jump to supply the demand. If New York playgoers are fickle there is a reason.

And yet—we swing backward quite as naturally as we reach forward—we want, when the glamor of the new becomes tarnished, to see and hear what pleased and comforted us before the days of hurry and unrest. It is the soothing syrup of life, this longing to go back, that steals in like a cool breeze after a sultry day in mid-summer. It is the cure that administers itself after the fever, which has made us for the moment fickle and unsatisfied. The best of HOPKINSON SMITH was his series entitled, "Let Us Go Back."

HOW TO GET RESULTS

National Play Bureau
New York, March 16, 1915.

Mr. Frederick Schrader,
Editor Dramatic Mirror.

Sir:—Since you so kindly published my letter, I have received 127 plays from authors in all parts of the country. I am reading every one of them that seems to possess an original idea, and believe I will find one or more worthy of production.

I am so surprised and gratified at this evidence of the widespread circulation of the "Mirror," that while my letter was not intended for advertising purposes, I feel it would be only fair to pay you for the space it occupied at your regular advertising rates.

To my surprise, many of the plays have come from clergymen, lawyers, and other professional men, who one would think would not be regular readers of the "Mirror."

I have also received visits or letters from a number of prominent actors, who are seeking proper starring vehicles, and who have requested that I bear their particular requirements in mind while reading the plays submitted.

Yours very truly,
A. G. DELAMATER.

BOOK NOTES

"CHIEF CONTEMPORARY DRAMATISTS. Twenty Plays from the Recent Drama of England, Ireland, America, Germany, France, Belgium, Norway, Sweden, and Russia. Selected and Edited by Thomas H. Dickinson, Associate Professor of English in the University of Wisconsin. Boston: Houghton Mifflin Company. Price, $2.75 net.

Here is a volume that the American playgoer, the American playwright, and the little army of ambitious playwrights have been looking for, to say nothing of the general reading public, which likes the theater and will welcome a more intimate glimpse of the plays still fresh in mind. Professor Dickinson has contrived to collect for publication twenty representative plays of the contemporary stage. He has not waited until they have grown obsolete in form and matter, but he gives his readers in complete form twenty of the best plays in 670 pages of a handsome volume. Among them we clip "Lady Windermere's Fan," "The Second Mrs. Tanqueray," "Michael and His Lost Angel," "Strife," "The Madras House" by Granville Barker; "The Truth," by Clyde Fitch; "The Great Divide," by William Vaughan Moody; "The Witching Hour," by Augustus Thomas; "The Weavers" of Hauptmann; "The Vale of Content," by Sudermann; "The Red Robe," by Eugene Brieux; "Beyond Human Power," of Bjoernson; "The Father," of August Strindberg; "The Cherry Orchard," by Anton Tchekhov, besides plays by Lady Gregory, William Butler Yeats, John Millington Synge, Paul Hervieu, etc. The value of the book consists in this collection of contemporary copyrighted dramas, otherwise difficult to obtain, if not impossible. The volume has a comprehensive index of characters, notes on the authors and their plays, notes on the production of the plays, a reading list of contemporary dramatists and a working book list in contemporary drama.

We regard this publication a long step forward. In every other country, except England, the published play is a regular feature of the list of publications along with the latest novel. As soon as a play is produced in France and Germany it is available in print. For some reason—possibly the former laxity of our copyright laws—American plays have not been obtainable in print until long after they had been forgotten. Managers have told us these many years that the public was not interested in printed plays. We think they will change their minds. The public is interested in reading a play if has seen, and we predict a good sale for Professor Dickinson's admirable volume.

"SHAKESPEARE ON THE STAGE" (Second Series), by William Winter. Illustrated. New York: Moffat, Yard and Company. Pp. 363. Price, $3 net. Postage, 25 cents.

Mr. William Winter seems to be peculiarly happy in his second series of studies and annotations on the plays, their history, dates of production and interpreters of the leading characters, and should afford a valuable contribution to the Shakespeareana of America. A good part of the material may have become historic, but as Mr. Winter's intimate acquaintance with the theater extends over an ordinary lifetime—as a critic for the New York *Tribune* and a close student of Shakespeare and the players and managers who have been connected with Shakespearean productions in New York down to the present time—it follows that much of his book deals first hand with the subjects discussed. The six plays which Mr. Winter treats in the present volume are "Twelfth Night," "Romeo and Juliet," "As You Like It," "King Lear," "Taming of the Shrew," and "Julius Cæsar." Each play is exhaustively examined as to its origin and early productions, dates and interpreters, and discussed with a wealth of anecdotes and historical and bibliographical data and material.

Shakespeare is inexhaustible. We learn to appreciate him the more we penetrate into his history—not his personal life, of which so little is known, but the history connected with his spiritual being, the vitality of his creations, of the minds he has influenced, and the power he has been in the playhouse of all times for three centuries. There is an irresistible fascination about this great dramatist's personality, a personality which is still so alive and influential in all directions. Mr. Winter has been, next to Dr. Howard Furness, the most active American literary exponent of the Bard of Avon, and in recording his own impressions of his works as he has seen them produced, he conveys to his readers a great deal of his own pleasure and enthusiasm.

EDITORS' LETTER BOX

H. M. B., Omaha.—H. Orris Holland can be addressed care of Majestic Theater, Utica, N. Y.

P. J. SMITH.—We do not know whether Charles O. Bassett is still singing in opera. Have not heard of him for some time.

MILDRED G. ROBINSON, Media, Pa.—"Little Women" was played in Montreal, Canada, week of Jan. 28-Feb. 1, 1913.

MIRROR READER, Gloucester, N. Y.—Yes, as regards Joseph H. Kaufman. We do not know age of lady mentioned. "The Trap" is not now playing in New York.

A. McC., Wilkinsburg.—Unless you have had experience advertising will do you little good. Apply to some stock company at home or near by for a chance to make good.

H. M. D., New York.—It is quite the proper thing for a playwright to copyright his play and to place the copyright line on the manuscript. If the play is sold it is a matter of a few minutes to transfer the copyright to the purchaser. There is always a risk in submitting a script that has not been copyrighted, though most managers are honest.

A SUBSCRIBER, A. B.—Edmund Breese was born in Brooklyn in 1871, of Jewish parents, we believe. Made his first appearance at Eureka Springs, Ark., in "My Awful Dad," 1895; appeared with Madame Rhea, with James O'Neill in "Monte Cristo," and made his first appearance in New York in that play Nov. 7, 1899; with Otis Skinner and Ada Rehan in standard plays and also in several all-star casts of "Monte Cristo" and "Romeo and Juliet"; also in "Strongheart" with Robert Edeson; in "The Bishop's Carriage"; in 1905 he created a strong impression as John Burkett Ryder in "The Lion and the Mouse" in New York, and played the same character at the Duke of York's, London, the next season, where he later played in "Strongheart" at the Aldwych. Since then he has scored in "The Master Mind."

"SAFETY FIRST" FOR R. AND C.

Editor DRAMATIC MIRROR:

SIR.—It is very evident from letters we have received that we started something when we notified the theatrical papers of our intention to use the title "Safety First." We immediately received word of the Ned Wayburn big act under the title "Safety First." Then a special delivery letter from Walter Butterfield, of the Butterfield Circuit, that he is now playing a tabloid under the same title, and a letter from Russell Mordock informing us he had copyrighted a play under that title, which is now in William A. Brady's possession.

So this is where Rowland and Clifford bow out with best wishes for success to whoever wins out.

Very truly yours,
ROWLAND AND CLIFFORD.

CHICAGO, March 13.

ANSWERING GORDON CRAIG

Editor DRAMATIC MIRROR:

SIR.—In your issue of Feb. 17th, there is a letter from Mr. Gordon Craig, which states by implication that Mr. Sam Hume's Theater exhibition was "a scratch show of inferior models and valueless designs." I did not see Mr. Hume's exhibition in Boston or New York, but I saw it in Chicago; nor did I see the Zurich Theater exhibition to which Mr. Craig refers; but I saw the Cologne Theater exhibition of last year, at which Mr. Craig was very fully represented. May I say that, both in arrangement and in material exhibited, Mr. Hume's exhibition was distinctly superior, in my judgment, to that at Cologne, except that the former contained nothing equal to Appia's wonderful series of designs in the latter.

All of us who are endeavoring to further the new movement in the theater owe a great debt to Mr. Craig; but we owe a greater one to Appia; and this debt is shared by Mr. Craig himself. If we ever have an art of the theater in America it will come, on the one hand, through a frank acknowledgment of our obligations, and on the other through the work of such men as Mr. Hume. To criticise them, therefore, in a balanced and impersonal, rather than in a personal and prejudiced, spirit would seem the policy not merely of courtesy and wisdom, but also of disinterested service to the theater.

May I take this opportunity of thanking you for the generous recognition your paper has given to the new movement in the theater from its inception in this country?

Yours faithfully,
MAURICE BROWNE.

GRIFFIN REPLIES TO MR. RAYNE

CARDIFF, ENGLAND, FEB. 22.
WASHINGTON'S BIRTHDAY.

DEAR MIRROR: Will you please publish this, as I want to get the address of M. A. Rayne, the rent who wrote the article in MIRROR issue Feb. 10 wherein he stated the English actor was much better than the American.

I need a comedian in my company, now touring the country. I think he would suit me immensely. Of course, I would pay him English salary which would necessitate him existing—not living—in hovels; dies, they call them over here in the provinces, and this I am afraid he would not do if he has been in America any length of time. American managers like paying English salaries, but their actors must live in decent headquarters.

Have not troubled you much this year, but hope you will publish this, as it will show my English friends why American managers engage them.

This relates mostly to Provincial actors.
GERALD GRIFFIN.

FROHMAN GETS WAR PLAY

To Produce "The Hyphen," by Justus Miles Forman—Play Concerns German-Americans

Charles Frohman has accepted for immediate production a new American play dealing with the various present day attempts to unsettle the loyalty of German-Americans through secret agencies. What the hyphenated German-American means as a mischief maker during war times is the gist of Mr. Forman's play, according to the announcement of Mr. Frohman's press department.

Up to last Saturday morning Mr. Frohman had never heard of the play. By Saturday evening he had read the manuscript, accepted it, and engaged most of the cast. Mr. Frohman's haste is due to the timeliness of the subject and a desire to have Mr. Frohman see the production before he leaves for abroad as a war correspondent.

DEATH OF JAMES W. SHIPMAN

James W. Shipman, a well known theatrical and circus manager, died on March 10 at Brattleboro, Vt., following an operation for appendicitis.

Mr. Shipman was born in Williamsville, Vt., in 1865. When a young man he went to Syracuse, N. Y., where he conducted the Seneca Hotel successfully for several years. He then entered the theatrical business and went on the road with what is said to be the biggest Uncle Tom's Cabin show ever given under canvass, carrying seventy-five people and about three hundred head of stock, and traveling wholly by wagons. Later he joined Big Hawtelle's Circus, and from this to the Frank A. Robbins Shows, acting with these organizations in several official capacities, including that of manager. Retiring in 1907 he leased the Winchester House, in Winchester, N. H., which he conducted successfully until the Spring of 1910, when he opened Shipman's Tavern, in the same town, a new house which he conducted successfully, and about a year ago took on another hotel at So. Vernon, Vt.

He was married April 10, 1901, in Malone, N. Y., to Ada Thorpe, a vaudeville artist who had worked with him in the circuses mentioned, and who since his retirement from the profession had aided him in conducting the hotels. Funeral services were held in Brattleboro, Vt., March 13, and the interment was in Williamsville, Vt. Besides his widow he leaves two brothers and a sister.

CATHOLIC ACTORS' RETREAT

At a meeting of the Catholic Actors' Guild of America at the Hotel Astor on March 12, arrangements were made for the first annual retreat of the society's members to take place in May at St. Malachy's Church in West Forty-ninth street. Three days of prayer and fasting, May 2, 3, and 4, have been set aside, in which the guild will put away business and pleasure, and find spiritual solace. The Rev. Joseph Delany, who was appointed chaplain of the guild by Cardinal Farley last month, will be in charge of the services.

The guild now has 150 members. The Executive Committee consists of the Rev. John Talbot Smith, William J. Kelly, and George M. Cohan.

TO REVIVE "MODERN EVE"

"A Modern Eve," a musical comedy which was originally produced in Chicago three years ago, is to be revived by Harry Askin and William Norris, and presented at the Cort Theater, Boston, on April 12. The piece was adapted from the German and the score is by Jean Gilbert and Victor Hollaender. One of the song numbers, entitled "Good-Bye Everybody," attained wide popularity.

Mr. Norris will play his original role. Others in the cast, which Frank Smithson is rehearsing, are Georgie Drew Mendum, Lelia Hughes, Ernest Glendenning, Alexander Clark, Cyril Chadwick, Flossie Hope, and Hazel Cox.

BROADHURST NOT INTERESTED

George Broadhurst is in no way interested in either the adaptation of "The Green Millionaire," the Yiddish play by Abraham S. Schomer, who was one of the authors of "Today," or in the rewriting of Tom Barry's "Ann of Harlem." A statement to this effect was recently issued by S. Jay Kaufman, press representative for the playwright, in order to stop the correspondence from people, who seek, through Mr. Broadhurst, an association with these plays.

IN WAYBURN FARCE

Rehearsals have begun of the farce "She's In Again," by Thomas Gray, which Ned Wayburn is shortly to produce. Ada Lewis and Arthur Aylesworth have been engaged for the leading roles. George Schiller will also be in the cast. The presentation of this play will mark Mr. Wayburn's debut as a producing manager.

THE TRAHERNS DIVORCED

Jessie Mae Hall and Al. Trahern, who put Long Island on the theatrical map, after ten years of married life have decided to go their separate ways in the future. Upon application of Mrs. Trahern in the Superior Court of Cook County, Ill., Justice Kavanaugh sitting, a decree of absolute divorce with privilege of resuming her maiden and professional name, Jessie Mae Hall, was granted to her on Jan. 5, 1915.

STUDENTS GRADUATED

Twenty-three Dramatic School Graduates Listen to Address by Granville Barker

The graduating exercises of the American Academy of Dramatic Arts were held Friday afternoon in the Empire Theater. Diplomas were presented to twenty-three members of the graduating class, of which two were from the Pacific Coast and one each from England and Holland. Franklin H. Sargent, the president of the Academy, presided. Interesting addresses were delivered by Granville Barker, William Seymour, and Miss Laura Sedgwick Collins, president of the Alumni Association of the school.

Mr. Barker confined his talk chiefly to the art of acting and to the methods of production and interpretation at the Art Theater in Moscow.

"It is the curse of an artistic education," said Mr. Barker, "that the people, who are interested, are always craving for results. And in an artistic education there are no results. Art cannot be taught. There is nothing else about art that cannot be taught except the art itself, and you have to learn art built upon so many qualities that it is necessary before you can know whether you are ever going to be an artist or not to master all the things which go to make up that art."

Mr. Barker spoke of the Art Theater in Moscow and declared that it came nearest to his realization of the perfect theater. "When Stanislawsky, the director, puts a play in rehearsal," he continued, "he does not say, 'We will produce this play in so many weeks, but 'We will produce this play when it is ready.'"

According to Mr. Barker, the profession of acting extends outside of the theater and plays an important part in a number of callings. "It is in a sense 'the' profession," he concluded, "because it is the foundation of a great deal more of the amenities of modern society than modern society at the present time suspects."

Those receiving diplomas were: The Misses Adrienne Bonnell, Enina Curson, Etta Mansfield and Clemence Randolph, New York; Anna Browning, Newark, N. J.; Roselle Cooley, Jacksonville, Fla.; Mabelle Davis, Uniontown, Pa.; Meta Gund, Cleveland, Ohio; Laura Iverson, Brooklyn; Anne Kendal, Yonkers; Florence Norton, Bedford, Ind.; Frieda Roberts, London, England; Mary West, Spokane, Wash.; Florence Weston, Chicago, Ill.; Ralph Collier, Toronto, Ont.; Kenneth Loame, Schenectady, N. Y.; Wallace Todd, Ridgewood, N. J.; Jack Wessel, Amsterdam, Holland; John Wise, Spokane, Wash.; Watson White, Alan E. Edwards, Bazon Kling, and Gustave Roth, of New York.

"THE RAGGED MESSENGER"

Walker Whiteside to Appear in Nyitray's Dramatization of W. B. Maxwell's Story

Walker Whiteside has obtained the dramatic rights to W. B. Maxwell's story, "The Ragged Messenger," from the Bobbs-Merrill Publishing Company. Negotiations were opened with Mr. Whiteside at the request of the author, who saw the actor's performance in "The Melting Pot" in London. Emil Nyitray, who adapted "The Typhoon," will dramatize the book and the play will be produced here early next season.

"MR. MYDS' MYSTERY"

Brooks to Star Taylor Holmes in Farce Comedy by Lillian Trimble Bradley

Joseph Brooks has taken over a contract Henry W. Savage had with Taylor Holmes, and will star him next season in a farce-comedy, entitled "Mr. Myds' Mystery." The play is by Lillian Trimble Bradley and is founded on "The Mystery of No. 47 Hyacinth Road," novel by the English writer, J. Stover Clauston.

LIMIT FOR STANDEES

Legislation affecting theaters has been introduced by Representative Eaton in the Rhode Island General Assembly, providing that the number of persons allowed to stand during a performance shall be limited to 5 per cent. of the seating capacity of the house. Attorneys representing theater owners ask for an amendment providing that the number of persons standing on each floor shall not be in excess of "one person for every three square feet of floor space in the rear of the seats in such place."

CHELSEA MI-CAREME

For the benefit of the Chelsea Neighborhood Association a Mi-Careme comprising tableaux, music, and a peace pageant, was held March 18 at the Hotel Plaza, under the direction of Laura Sedgwick Collins. Dancing followed the pageant.

The Association, which is the leader or eager follower of every movement for neighborhood betterment, has been for the past three years, a great power for good on the West Side bounded by 14th and 42d streets, and Fifth avenue and the Hudson River.

REVIVALS FOR EASTER WEEK

Charles Frohman and David Belasco have selected April 7 as the date for their revival of "A Celebrated Case" at the Empire Theater. Joseph Brooks's revival of "Trilby" with many of the original cast will take place at the Shubert Theater on April 5.

NEW KNOBLAUCH PLAY

Play Called "Hadj" Given in London—Concerns Further Adventures of "Kismet" Hero

Hadj, the king of the beggars of Bagdad, whose fascinating adventures and merry villainies in "Kismet" delighted us some seasons ago, has emerged from retirement. In London at the Palace Theater Mr. Knoblauch has spun another yarn about Hadj in a two-act play of that name.

In the story it appears that a strange merchant from Egypt is visiting Bagdad with the purpose of selling goods, recently stolen from a caravan, to a miserly old bazaar proprietor. By gagging and binding the stranger, Hadj obtains his clothes and impersonates him at the miser's home. There he is feted and dined by the niece, who is treated in the household as a slave. At the end the stranger and the old miser are both ingeniously killed and the lovely niece is set free to marry her lover. As for Hadj, he had an evening of unlimited fun and adventure.

AUTHOR TO PRODUCE

Paul Dickey Plans Production of His New Comedy, "The Come Back"—Other Activities

Paul Dickey has entered the producing field and is planning an early production of "The Come Back," a comedy in three acts of which he is the author. One of the acts of the play will be seen at the Palace this week with Mr. Dickey in the leading role.

In collaboration with Charles B. Goddard, Mr. Dickey wrote "The Ghost Breaker," "The Misleading Lady," and "The Missing Link," the latter a comedy which will be used by Elsie Janis as a starring vehicle next season. Messrs. Goddard and Dickey also have had accepted a three-act drama called "The Monster," in which Edward Abeles will appear.

NEW PLAYS COMING

Louis Mann in "The Bubble" and "The Revolt" to Open During Easter Week

Louis Mann in Edward Locke's play, "The Bubble," will open at the Booth Theater during Easter week, following the engagement of "Alice in Wonderland."

In the same week another play by Mr. Locke, called "The Revolt," will be produced at Maxine Elliott's Theater. In the cast of "The Revolt" are Vincent Serrano, Alma Belwyn, Jessie Ralph, Edwin Mordaunt, Beth Franklyn, Howard Gould, Sam Edwards, Craig Miner and others. Early in the season Helen Ware starred in the play on tour.

NEW BARKER PRODUCTION

To Present Shaw's "Doctor's Dilemma" for First Time in America

Granville Barker will make his third production of his repertory season at Wallack's Theater on Friday night, March 26, when he will present George Bernard Shaw's play, "The Doctor's Dilemma," for the first time in America.

The cast will include Lilian McCarthy, who, as Mrs. Dubedat, will make her first appearance here in a modern role.

MISS MARBURY A MANAGER

Associated with F. Ray Comstock in Production of "Nobody Home"

Elisabeth Marbury has entered the managerial ranks, having become associated as a silent partner with F. Ray Comstock in his production of the musical comedy, "Nobody Home," at the Princess Theater, Easter Monday.

This will mark Miss Marbury's debut in actual theatrical management. She has been a play broker, managed the Castles, and is conducting the Strand Roof-Garden.

THEATRICAL CLUB, JACKSONVILLE, FLA.

JACKSONVILLE, FLA.—The Theatrical Club of Jacksonville, Fla., held its formal opening Tuesday evening, March 9, under most auspicious circumstances.

The apartments include reading room, buffet, ladies' parlor, cafe, bar, billiard rooms, board of governors' room, card room, cuisine, and a ballroom. A victrola and a player-piano have been installed. The club is for the local professional people and those connected in some way with the profession. The club is the result of the efforts of D. J. Prince, Charles A. Leach, Jr., and Carl P. Rettick and others. The club has a membership of about 300. Mr. Rettick will be the manager of the club.

BURLESQUE AT WEST END

A season of burlesque will begin at the West End Theater on 125th Street, March 29, under the direction of Jerome Rosenberg. Early in the season Mr. Rosenberg installed burlesque at Daly's Theater, but the house was closed by the police a short time ago due to his failure to renew the license.

WHERE IS C. E. OELRICH?

Does anybody know of the whereabouts of C. E. Oelrich, an actor? His wife, Anna Forshner, ill at her home in Wallace, N. S., is anxious to hear from him. Information will be gratefully received by her through H. C. Forshner at Wallace.

GOSSIP

Charles Foster has joined Robert Hilliard in "The Argyle Case."

Phyllis Carrington is now playing the part of Doris Wayne in "The Third Party."

William Hodge in "The Road to Happiness" is booked for Wilmington, Del., April 8.

Decatur, Ill., is to have a new opera house. Irving Shuman will put up the money.

Henry Duggan is playing the part of Tylo the dog, in "The Blue Bird," at the Manhattan Opera House.

Percival Vivian has replaced Thomas Clarke in the role of Hannibal Pipkin in "The Clever Ones."

Scarlet fever in Decatur, Ill., quarantined the movie houses for twenty-three days in February and March. Not a child was admitted during the epidemic.

The Shuberts have completed arrangements for a Summer engagement in Chicago of "Maid in America," beginning on Memorial Day.

The Bowling Green, Ky., Opera House, remodeled and overhauled, will be managed by the Crescent Amusement Company, Mr. Masters in charge.

Dillon M. Deasy, who created the leading role in Thomas Dixon's "The Leopard's Spots," season of 1913-14, later temporarily leaving the stage because of ill health, sailed for Panama on March 18, to play a special stock engagement.

Rodney Richmond returned to the Punch and Judy Theater on Mar. 15 after a week's absence. During her previous stay there, Miss Richmond accomplished what has hitherto been practically unprecedented on Broadway, a daily story in the city papers for five weeks.

The production of "Alice in Wonderland," at the Booth Theater, will be for a limited engagement of two weeks. As the piece has a special appeal to children there will be daily matinees each week, beginning to-day.

Marguerite May, the younger sister of Edna May, has been engaged for F. Ray Comstock's production of "Nobody Home," opening at the Princess Theater Easter week. Her former appearance was made as a child actress in her sister's company about ten years ago.

Charles De Pinak won considerable praise for the many productions which he painted for the Prospect Stock during his seventy-five weeks' connection with that organization as scenic artist. Mr. De Pinak has been associated with the best stock companies in the business.

Wells Hawks, formerly press representative for Charles Frohman and the Hippodrome, and who was recently doing the publicity for the Universal Film Company until he was taken ill, has joined the staff of the New York American as Broadway reporter.

James P. Houston, who has been playing in H. Ellis Reed's sketch, "The Blade," closed with the sketch on Feb. 10 because of Mr. Reed's forced retirement, and opened the following Monday, Feb. 15, after one rehearsal, with "The Show Shop," at the Hudson, succeeding Stapleton Kent.

James Lounsberry, who plays the part of Lindsey McAlpin in "The Song of Songs," and Miss Alice McCarty Little, daughter of the late Captain William McCarty Little, U. S. N., were married at Newport, R. I., on Sunday afternoon, March 21.

Pietro A. Yon, organist of St. Francis Xavier Church, who enjoys the distinction of being the first organist to give a recital on the great organ which was placed by the Aeolian Company in their concert hall in New York, will give a second recital in Aeolian Hall March 23, at 8.15 o'clock, assisted by the New York Gregorian Club.

DRAMA LEAGUE'S PLAY CONTEST

The Drama League of America announces a prize of $100 offered by Kate Oglebay, National Chairman of Junior Work, for the best play written by a member of the league, for children from six to sixteen years of age. The successful play will be published by the MacMillan Company and the author will receive the usual royalties from publication.

Rules which govern the contest are, that all manuscripts must be submitted by June 1, 1915; that they must be typewritten and accompanied by the author's name and address, and the name of the Center of which he is a member. Any play that has not been printed is eligible for the competition. No dramatizations of modern stories will be accepted.

Among the suggestions offered to those intending to compete are: that the play should run about an hour and a half and that it should be in two acts, if possible; but no rule is made regarding the length of play or number of acts. Stage plays should also be avoided, and the scene requirements should be simple, all in one set, if possible. Announcement of the winning play will be made on Oct. 1.

NEW ONE-ACT OPERETTA

"Gay Revillon" is the title of an operetta in one act which has recently been completed by Charles Henry Dorr, a New York newspaper writer, and with music by Adrian Schubert, a 'cellist. It will be presented in New York.

ADDITIONS TO "TRILBY" CAST

Rose Coghlan, George MacFarlane, and Taylor Holmes have been added to the cast Joseph Brooks is assembling for his revival of Du Maurier's "Trilby," in the Shubert Theater early next month.

THE FIRST NIGHTER

"TAKING CHANCES"

Comedy in Three Acts by Paul Frank and Siegfried Geyer. English Version by Benrimo and Morgan. Staged under Direction of J. H. Benrimo and Produced by the Messrs. Shubert at the Thirty-ninth Street Theater, March 17.

M. Van Rick ..... John Hamilton
M. Sabaroff ..... Wilton Rose
M. Pascal ..... Lionel Bevans
M. Clement ..... Barnett Parker
Madame Duval ..... Winifred Harris
Madame Revelle ..... Viola Roach
Madame Fournier ..... Lucile Blair
Madame Dorre ..... Mariela Bornsted
Madame Lebiane ..... Louise Conti
Lucy Gallon ..... Carletta Monterey
M. Armand ..... Alexander Herbert
M. Revelle ..... Elwyn Eaton
M. Ardenne, Madame Blondeau's uncle ..... Harry J. Ashford
Marielle Blondeau ..... Ivy Troutman
Pierre, butler ..... Robert Vivian
M. Dubois, Blondeau's secretary ..... Carl Freybe
Count De Lastra ..... Lou-Tellegen
Mr. Henri Blondeau, Minister of Police at Nice ..... Dodson Mitchell
Footman ..... Phil. M. Sheridan
Jeanette, Madame Blondeau's maid ..... Aimee Dalmores
Victor, valet to Count de Lastra ..... Walter Pilmer
Guests at Party—Misses Bornefeld, Pierrie Herts, Josephine Sachs, Marcelle Whitney, Belle Jeffrey.

Act I.—Garden of the Blondeau Mansion, Nice. Evening. Act II.—The Apartment of Madame Blondeau. Ten minutes later. Act III.—The Count's Apartment at the Hotel de Paris, Nice. Ten hours later.

This is the third time we have seen Mr. Lou-Tellegen face a Broadway audience in the English language as the principal character in a new play. The last time we saw him he played a genteel thief and burglar in a serious drama. Here he essays the same role in a farce from the German, which in the original was known as "Ein Reisender Mensch" ("A Charming Fellow"), the chief character in a complication that might have been dramatised from one of Boccacio's amorous adventures.

There are always people who have but one point of view: No matter how charming the adventure, or how ingenious the plight of the hero and heroine, if it deals ever so delicately with an amour, it is vulgar. The Puritans were wonderful people, but they brought over and innoculated us with the virus of a too severe virtue, to which only a few of us can live up. It asks us to dispense with much that makes life less severe and grinding. In short, the Puritans had virtue but no humor. In this farce the authors have taken a page out of Boccacio or Balsac's "Droll Stories."

A gentleman burglar—the sort we first met in the person of The Spider in "The Silver King," afterwards elaborated in that of Raffles—after robbing a bank, attends a reception the next night at the house of the Minister of Police and successfully makes love to his wife. While the keen-witted official is spending the night at his office in an effort to trace the criminal, the accomplished burglar invades Madame's bedroom and so works upon her imagination by his recital of deeds of burglarious daring that she becomes his confederate, sympathizes with the handsome wretch, presents him with one of her husband's smoking jackets, and so involves herself with his temporary fate, that when the police chief goes to his hotel the next morning to arrest him, the burglar gives him the choice of scoring a sensational arrest or saving himself and his wife from the consequences of a first-class scandal.

There is something naughty in all this, but it is not unwholesome to the mature mind. What I find fault with is that the subject is taken somewhat too seriously by the interpreters. The whole spirit of the action is comic. M. Henry Blondeau, the minister of police, should be presented in the light of a blundering provincial, and a de luxe edition of Dogberry, instead of an elegant, serious official. We could derive rather more satisfaction out of the outwitting of an officious dunderhead than an eminently respectable gentleman who has done nothing to deserve cuckolding. Also, we should like to have seen a lighter touch, a little more of the French souffle, a less serious treatment of frothy episodes, generally. It is within the range of but few English or American actors to get this effect, in which French and German players are extremely happy; but why dignify as something serious what is inherently playful, a jest dramatised?

Mr. Tellegen is very pleasing in the part of the fictitious Count de Lastra. He has a charm that pervades; his manner is authoritive and full of elegant composure, a man now gracefully insinuating, now severe and menacing. And I can't help but speak an admiring word for Miss Ivy Troutman. Her playing in the second act, in which she is seen in the sanctity of her elaborate and cunningly lighted bedroom and revealed amid the interesting secrets of her toilet, is most delightful. Perhaps a little more exhuberance might have been in place in the first act; but, since the adapters have made her a most innocent little mouse, who really sees no harm in her interest in the fascinating burglar who visits her at her bedside, her conception can hardly be criticised.

Given the dignity that he is, Mr. Dodson Mitchell's minister of police was very good; he is hardly to be blamed for the serious cast given him by his resemblance to Poincaré. The play is handsomely staged; the bedroom set would do credit to the bridal chamber of a duchess. F. F. S.

ACADEMY MATINEE

Final Performance, season 1914-15, of American Academy of Dramatic Arts and Empire Theater Dramatic School. At the Empire Theater, March 18.

"Little Eyolf"

Alfred Allmers ..... Saxon Kling
Mrs. Rita Allmers ..... Florence Norton
Eyolf ..... Helen Millington
Miss Asta Allmers ..... Clemence Randolph
Engineer Borgheim ..... Alan E. Edwards
The Rat Wife ..... Mabelle Davis

The Academy students gave the strongest performance of their season in the presentation of "Little Eyolf." It is a play difficult of interpretation because of its purely psychologic character and its subtle nuances of human nature which are constantly developed. The parts of Rita and Alfred Allmers demand a wide range of expression—particularly is this true of Rita. In the first act she must express the sensuousness and intensity of a passionate woman who is jealous even of her own child, and in the next two acts show herself as a completely revolutionised individual, her soul awakened to the right solution of her married state—a spiritual companionship between herself and her husband. Miss Norton is to be commended for her earnest and intelligent playing of this role—one of the hardest to play in the whole Ibsen catalogue. She brought out admirably the sensuous glow and the seductiveness of the jealous wife, and later her renunciation was subtly effected.

Saxon Kling gave a good interpretation of the almost equally important role of the husband. He was imaginative and distinguished, though at times lacking the necessary color in expression. Clemence Raddolph, who bears a close resemblance to Ann Murdock, was a sympathetic Asta. Alan E. Edwards acted with distinction and ease the part of the manly young engineer, and Mabelle Davis gave a vivid portraiture of the grewsome, melodramatic rat wife. The excellent staging deserves a word of mention.

MUSIC SERVICE BUREAU CONCERT

Under the auspices of the Music Service Bureau, Inc., a concert was held in Carnegie Chamber Music Hall, on March 5, with Beatrice Mayer, soprano as the principal soloist, assisted by John Samuel, baritone and Michael Banner, violinist.

It was Miss Mayer's first appearance on the concert stage and she sang her French numbers with consistent clarity and sweetness of tone. She has a pleasing stage presence and invests her work with sincerity and charm. Her interesting programme included a duet by Mozart in which she was assisted by Mr. Samuel.

NEWMAN TRAVEL TALKS

"War Capitals," the subject of R. M. Newman's third lecture at the New Amsterdam Theater Thursday afternoon, Mar. 18, proved the most comprehensive and interesting of his course so far. Pictures remarkable in graphic and colorful qualities were shown of the various capitals of the belligerent countries in both war and peace times. From scenes of the Czar reviewing his Imperial Guard the pictures flashed to the bombardment of Belgian towns. Fanatical Turks were shown parading through the streets of Constantinople and recruiting scenes in London were given. The King of Montenegro visiting his quaintly uniformed troops and the ruler of Servia reviewing his nondescript regiments were features among the pictures.

AT OTHER HOUSES

STANDARD.—Margaret Anglin in her revival of "Lady Windermere's Fan," is the attraction at the Standard this week. At the Saturday matinee Miss Anglin will be seen as Rosalind in a special performance of "As You Like It." Her company includes Ruth Holt Boucicault, Sidney Greenstreet, Harry Redding, Wallace Weddecombe, Florence Carpenter, Virginia Palmer, Harry Barfoot, Catherine Ainsley, Donald Cameron, Brandon Peters, Roy Porter, Fuller Mellish and Pedro de Cordoba.

SCORCHED AND DESTROYED

Fire destroyed a portion of the stage of the Lyceum Theater, the Reis legitimate house, in Elmira, N. Y., March 13. Bookings for the balance of the season have been transferred to the Colonial and Family theaters. The burned portion of the Lyceum will be rebuilt, reopening in September. It had just been refinished at a cost of several thousand dollars and had been open but two weeks.

The Empress Theater in Oulathe was destroyed by fire March 2. Loss, $2,000.

"GHOSTS" MATINEES AT LONGACRE

A series of special matinee performances of Ibsen's "Ghosts" will be given Tuesdays and Thursdays, beginning April 6, in the Longacre Theater. Robert Whittier will play the role of Oswald, a part in which he has appeared at the Grand Guignol, Paris, and in other continental theaters.

ACTORS' EQUITY ASSO'N

Two Hundred Lawyers to Act for Association Throughout Country—July 9 A. E. A. Day at Exposition

At the last meeting of the Council held in the Association rooms, Suite 608 Longacre Building on March 15, the following members were present: Mr. Francis Wilson, presiding, Messrs. Charles D. Coburn, Edward Connelly, John Cope, Jefferson De Angelis, Howard Kyle, Bruce McRae, Grant Mitchell, Frank Reicher, John Westley and Thomas Wise.

New members elected.

Louis Ancker, Cecile Breton, Arthur R. Edwards, Lindsay J. Hall, David M. Hartford, Cecelia H. Jacques, George B. LeMarwell, Jane Marbury, James L. Mitchell, Walter Regan.

Our matter of last week suffered from two lapses on the part of the compositor. The phrase—"the truth concerning cases in which the Association takes action" was made to read "concerning casts, etc.," and the omission of an entire line from our reference to the advantage of the Morris Bank plan must have muddled the reader.

From time to time we receive letters of appreciation from members the Association has successfully served. These communications are invariably read to the Council when in session, and much to its pleasure and encouragement.

We have just secured a satisfactory settlement of two individual claims neither of which would have yielded a penny without the efforts of the A. E. A.

Almost two hundred first-class firms of lawyers have pledged themselves to act for us as corresponding attorneys is as many different cities of the United States and Canada. Literature is now being sent to all the members of the New York bar in a campaign that seeks added recognition and enlightenment.

Several instances have arisen lately where persons of fitful temper, having some authority in companies, have peremptorily made some of our members victims. To exercise the right to give a "notice," inconsiderately, is the meanest tyranny—True, the legal obligation may not be violated but a higher one is, and by the inexorable principle of compensation, these things will all come back to the tyrants dressed in "a little brief authority."

Again, why do actors not ask for written contracts after having rehearsed a week or more? The manager who will then fail to give it cannot be certain that he wishes to clinch the engagement and it is a hazard if not, as too often happens, a complete waste of time for the actor to continue another day. Get a contract!

When appealed to by members or managers from a distance we cannot, of course, sense all of the circumstances pertaining to a dispute. Where there is no written contract our task is harder. But at all times the primary counsel extended aims at getting the disputants together for a better mutual understanding that the term of the engagement may be fulfilled.

It is officially settled that the A. E. A. day at the Panama-Pacific International Exposition will be Friday, July 9. Women members that have not as yet sent their ballots in the choice of an actress delegate to the Exposition have been specially notified that they must do so on or before April 3.

BY ORDER OF THE COUNCIL.
Bruce McRae, Corresponding Secretary.
Howard Kyle, Recording Secretary.

NEW BELASCO PRODUCTION

"Boomerang," by Winchell Smith, to Be Given with Byron, Eddinger and Miss Hedman in Cast

A Belasco premiere will take place on April 5 at Wilmington, Del., when a play entitled "The Boomerang" by Winchell Smith and Victor Mapes will be presented. This will mark Mr. Belasco's third production of the season.

The cast will include Arthur Byron, Wallace Eddinger, and Martha Hedman in the leading roles; Gilbert Douglas, Jennie Eustace, Louise Rutter, Walter Craven, George Spelvin, Daniel Schatts, Josephine Parks, and Marjorie Blossom.

HERR REICHER IN IBSEN PLAY

The Modern Stage will present as the second bill of its programme "John Gabriel Borkman" at the Lyceum Theater Thursday evening, April 1, to be followed by a second performance of "Elga," recently performed, at the same playhouse on Saturday afternoon, April 3. On Saturday evening the second performance of "John Gabriel Borkman" will be given. This performance will mark the debut of Herr Emmanuel Reicher as an English-speaking actor, as he will appear in the title-role of the Ibsen play.

STAR CAST COMPLETED

Charles Frohman and David Belasco have completed their all-star cast of "A Celebrated Case." Ann Murdock has been selected to play the role of Adrienne, and Eugene O'Brien that of Raoul. Miss Murdock will close her season in "A Girl of To-day" in two weeks.

AS WE GO TO PRESS

Great advance sale for Mantell's engagement at the Garrick, Detroit, current week.

"The Girl from Utah" closed a brilliant engagement at the Detroit Opera House Saturday night last.

"Sham," written for Florence Roberts by Geraldine Bonner, a California novelist, was given in St. Louis week closing March 21 by Miss Roberts and stock company at King's Theater, St. Louis.

Arliss in "Disraeli" is at the Olympic, St. Louis, this week, and Marie Tempest is at the Shubert.

The Folly Theater, Detroit, reopened this week as a stock house, Roy Walling, leading man. "Won at Last" is the bill.

"The Escape" is being given this week by the Permanent Stock company at the Avenue Theater, Detroit, Vaughan Glaser opens Spring and Summer stock next week at the Lyceum.

"To-day," with Theodore Friebus as the new leading man, is at the Academy of Music, Haverhill, Mass., the current week. Friebus succeeds Roy Gordon, who quit last week.

Lou Tellegen's "Taking Chances" was not a success on its try-out in Springfield, Mass., and "Too Many Cooks" also failed to please in the same city.

Two managers in Springfield, Mass., are negotiating for the Castle Square Theater for Summer stock.

Carl Brickert and his company of three, who have been giving one-act plays at the Broadway, Springfield, Mass., for the last three months, have closed their engagement.

MUSICAL COMEDY NAMED

"Nobody Home" will be the title of the musical comedy which F. Ray Comstock will present at the Princess Theater on Easter Monday. Joseph W. Herbert and Jerome Kern are the authors. The cast includes Lawrence Grossmith, Adele Rowland, Mollie King and others.

"SECRET SERVICE" IN LONDON

Charles Frohman announces that he expects to revive William Gillette's famous war play, "Secret Service," with Mr. Gillette in his old role at the Duke of York's Theater, London, next Spring.

ANDERSON LEFT $200,000 ESTATE

Max Anderson, theatrical manager, who died on March 8, left an estate of at least $200,000, according to a petition which his widow, Mrs. Nora Howard Anderson, filed at the Surrogate's Court on March 17. Most of the estate is in personal property and is located in Cincinnati.

ACTRESS DIES FROM SHOT

Gladys Montague, an actress, who shot herself when riding in a taxicab in Columbus Circle on March 9, died in Roosevelt Hospital March 18. Miss Montague at one time played leading parts with Charles Hawtrey and in private life was known as Mrs. De Forrest.

MOROSCO TO PRODUCE "SONG BIRD"

"The Song Bird," a new play by Fredric and Fannie Locke Hatton, will be produced by Oliver Morosco at the Burbank Theater, Los Angeles, on March 28, with Jane Cowl, William Courtleigh, and George Le Guere in the cast.

STAGE NOTES

L. V. B. Rucker, former dramatic critic for the United Press has joined the International News Service.

Wallis Clark has joined William Faversham to play the Marquis de Bardekoup in "The Hawk."

Bertha Mann closes her season this week in Seattle in the leading role in "To-day," and returns to New York to open with a new company April 5.

A one-act social comedy, "Pleasing a Woman," by Dixie Hines, will be done with Ruth Richmond and Edward Fielding at the Pleiades Club on Sunday evening, April 4.

At their Monthly Social on March 22 the members of the Professional Woman's League will celebrate the eighty-fifth birthday of Mrs. Sol Smith, the second vice-president.

After an absence of several years Walter Thomas is making his re-appearance this week at the Broadway Theater, Brooklyn, with Robert Hilliard in "The Argyle Case," at the Broadway Theater, Brooklyn.

Arline Wiseman wishes to state that in the future she will be known as Arline Grimth. Miss Wiseman was married to Paul Grimth last January while both were members of "Blindness of Virtue" company.

The many friends of Miss Zelie Davenport will be relieved to learn that she is slowly recovering from the effects of a serious operation performed at the Homeopathic Hospital, Buffalo, March 15. A letter from a friend to Tom Mizson says that the operation was successful and that her present condition is very satisfactory.

Francis Wilson gave his lecture upon "Joseph Jefferson" some months ago at Buffalo, and when he returned from Florida ten days ago he found two more platform engagements awaiting him in that city. On March 18 he spoke there on "Eugene Field" before the Twentieth Century Club, and on March 19 he reappeared under the auspices of the Buffalo Club, his subject being "Rostand."

STOCK NOTES

John Ellicott leaves the Poli Players, Baltimore, to play juveniles with the Lytell-Vaughan company in Albany, N. Y.

Miss Gertrude Fowler has resigned as leading lady from the Temple Stock company, Malden, Mass.

Marjorie Rambeau, who made a pleasing impression in "So Much for So Much," has gone to Denver to enter a stock company.

Manager W. E. Malley, of Salem, Mass., reports that his stock company in that city is doing a good business.

Local talent and moving pictures at the Symphony Theater, Binghamton, N. Y., in benefit for Belgian fund, netted over $800.

Mary Servoss, a stock star, returned to Grand Rapids, Mich., March 14, opening in her fifth season. At present she is in Chicago in "Alice in Wonderland."

Marta Golden, one of the principal members of the Liberty Stock company, Oakland, Cal., has applied for divorce from John A. Haynes, musical director for several large Pacific Coast attractions.

Susanne Jackson has gone to Bermuda for a rest. She has resigned as leading woman at the Lyric Theater, Bridgeport, Conn.

The Burlesque Stock Co., at the Dauphine, New Orleans, is drawing full houses with a good olio and an attractive chorus as extras.

Manager Charles H. Benson, of the Savoy Theater, Fall River, Mass., will have a new stock company at the Newport, R. I., Opera House for the Spring and Summer season.

Miss Ethel Elder has withdrawn from the Empire Players in Philadelphia to rehearse for an early spring production in Chicago. She recently finished a season of 24 weeks in Australia.

Wilbur F. Brown, a well-known stock juvenile, has closed his season as Pieter in "The Climax," and is resting at his home in Troy, N. Y., before accepting a Spring engagement.

George M. Dantree, Mirror correspondent in Toronto hears that Jessie Bonstelle has contracted to play a stock company in that city, at the Princess, during the Summer.

The Sherman Stock company in "The Shepherd of the Hills," at the Grand, Elgin, Ill., March 4-6; "Potash and Perlmutter," March 10; "Peg o' My Heart," 13; the latter is Morosco's.

Frank Wilcox, formerly leading man of the Poli Stock, Worcester, Mass., has become leading man in the Jacques Stock, Waterbury, Conn., and opened week March 1 in "The Blindness of Virtue" and "The Master Mind."

The Corse Payton Stock company, at the Wieting, Syracuse, N. Y., week March 1, in "The Divorce Question"; week March 8, "Camille"; "The Rosary," week March 15. The Empire Stock company opens in Syracuse April 12.

Clifford Hastings is now with the Merrimack Square Stock company, Lowell, Mass. He was formerly leading man in the Waltham, Mass., Stock and for several years played in the principal cities of the Middle West.

Frances Shannon, who recently finished a twenty-week very successful season at the Lyric, Mass., Stock company, left that city with the regrets of the management and the public. Miss Shannon is taking a much needed rest before definitely settling her plans for the Summer.

Hardin D. Rickman is stage-manager of the West End (Stock) Theater, under the management of Miss Jessie Bonstelle. Lola Stuart (Mrs. Rickman) is doing special comedy work for Edison films, under the direction of James N. Castle.

"Officer 666" will be the offering of the N. Appell Stock company at the Malden, Mass., Auditorium, April 5. The production will be under the direction of Frederick Loomis, who has been with Appel three seasons. Gertrude Fowler and Frank Conway will have the leads.

The Keys Stock company has closed its engagement at Wichita, Kan., and gone to Dallas, Tex. The North Brothers' Stock company opened as a permanent stock to Wichita at the Empress March 1. Miss Genievea Russell took the leads, supported by Mr. Sport North.

The Poli Stock company at the Academy, Scranton, Pa., played "Rebecca of Sunnybrook Farm," week March 1, to houses that broke the record. Mae Desmond was irresistible. The entire company met with most emphatic approval. "A Marriage for Money," March 8-13; "So Much for So Much," March 15-20; "Safety First," March 8-13, made a decided hit.

Walter E. Perkins was the first to do stock starring under the latter-day stock system, having played fourteen special weeks in Boston and four special engagements of several weeks each in San Francisco, as well as other engagements in many of the larger cities. Up to that time managers had been very skeptical as to farce going with their clientele, but Perkins's success was undoubted. He has several comedies which have never been done in stock as well as his old successes.

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CANADIAN CITIES

MONTREAL

MONTREAL, (Special).—The bill at His Majesty's by the Ancker Stock company March 1-6 was "The Man from Mexico," and the company certainly played it in the right comedy spirit and at the right tempo. Louis Ancker was particularly good as Pitshew. A. E. Lees as Lovell, Louis Welton as Cook and Byron Aldon as Von Bulow Bismark Schmidt very all deserving of mention. "What Happened to Mary" week March 8.

"Madame Sherry" was given by the stock at the Princess March 1-6. Dorothy Maynard again scored in the role of Yvonne, and excellent performances were given by Shirley Love and Wallie Brown; Ben Grinnell was a most amusing Phillip, and Tom Burton gave a clever characterization of Theophilus Sherry. "Sergeant Kitty" week March 8. On the Orpheum bill week March 8, Neala Lloyd, of the celebrated Lloyd family, Sam Chip and Marr Marble in the "Land of Dykes," Regina Connell and company in the "Lollard," and the Four Town Sisters. "Monsieur is Director" at the National, with M. Scheler in the leading role. The Honey Boy Girls at the Gayety.

The opening performance of "Sergeant Kitty," by the Princess Opera company March 8, was given for the benefit of the Khaki League, for providing comforts, recreations, etc., for the soldiers. The house was crowded. Charles Bowers, a newcomer, created a favorable impression in the tenor role. "Red Mill" March 15-20. "L'Abbe Constantin," that most charming of French comedies, was the bill at the National. M. Pilon scored a triumph in the role of the abbe. Fanny Brice, the "funniest girl in vaudeville," proved an attractive item in the Orpheum bill.

George MacFarlane, a Montreal boy, is the headliner at the Orpheum, and scored. Pic Bert in "The Dream Pirates" has a rather novel act; Bert Hanlon does a clever monologue—songs.

Les Petites de Manche ("A Scrap of Paper") at the National. It is a dainty comedy. The "Gypsy Maids," at the Gayety, present a two-act comedy, "Smoke Among the Gypsies." Tom McRae, a Montreal boy, is the feature as Smoke. Al Jenks gives a clever harrowed impersonation.

St. Patrick's Day Concert at the Russell was a tremendous success. "Colonial Days," at the Dominion, March 15-20, was an emphatic hit.

W. A. TREMAYNE.

CALGARY—EDMONTON

CALGARY, ALTA. (Special). — "Mutt and Jeff" on its third visit did big business at the Grand Feb. 22-24. Miss Hazel Miller made a pronounced hit. Theodore Johnston's Players returned for the last half of the week in "The Private Secretary." Good business. "The Brixton Burglary" first half. "Quaker Girl" last half of week March 1.

Tom Moore, comedian, and Herbert Lloyd and company in a revue of vaudeville that pleases in a good bill at Pantages's Feb. 22-27. Other acts were of an excellent quality. Carl Milligan, Pantages's manager, celebrated the first anniversary of Pantages's occupation of their present quarters by giving a supper on the stage to the house employes and members of the current bill after the evening performance Feb. 20.

Theodore Johnston's Players gave a good performance of "The Brixton Burglary" Feb. 22-24 at the Empire. Rosalie MacAllister, Florence Templeton, and Guy Harrington gave a most account of themselves and were well received. Grand Business. "Mutt and Jeff in Mexico" Feb. 25-27, played to capacity. "The Quaker Girl" March 1-3. Pantages's did good business Feb. 22-27 in a praiseworthy bill headed by a pretty dancing set.

The Johnston Players gave "The Three of Us" March 8-11. Local amateurs gave a successful engagement in "Pinafore" March 11-13. The weekly admissions to the Princess for the last two months have not fallen below 16,000.

EDMONTON, ALTA. (Special). — Empire dark week March 14. Good bill at Pantages's, Burt Werner and company in a sketch. Father's Grocer Posers.

LONDON

LONDON, CANADA (Special).—The introduction of pictures and vaudeville on nights not filled by regular bookings has proved a greater success at the Grand Opera House than was expected. The changes occur twice a week, the opening five-reel film featuring John Barrymore in "The Man from Mexico" and "The Girls of the Golden West" Feb. 15-17. The five-reel film, "The Rose of the Rancho," and the Pollard Opera company in "A Millionaire for a Day." Tyrone Power in four-reel picture, "Aristocracy," and Wallie Brooks and company in "Aviation in Turkey" Feb. 18-20. Pictures were canceled Feb. 22-24 to make way for the revival of "The Prince of Pilsen," which drew capacity. "It's a Long Way to Tipperary" Feb. 25-24 to only fair attendance. "The Man from Home," pictures, and three acts of vaudeville Feb. 25-27. Film feature, "Where the Trail Divides," featuring Robert Edeson. "Where the Trail Divides" and the Wharry Lewis Quartette March 1-3. Rose Barnett and a good company in "The Red Rose" March 3; two performances to large audiences.

Pictures were sidetracked at the Grand Opera House to make room for "Bringing Up Father" March 11-13.

C. R. A. WEEKS.

OTTAWA

OTTAWA, CANADA (Special).—"Milestones" by a capable company played a successful management at the Russell Feb. 24-27. Mr. Rupert Harvey and Miss Florence Bora were most enthusiastically encored. Business at the Dominion, the Francais, and the Family, vaudeville features and pictures, was never better.

Dominion: March 8-13, Rosie Lloyd scored the greatest kind of hit and received many curtain calls. Others who also pleased were: Geo Yeo and Jos Schonck, Dawson McNaughton and company in the Scotch playlet, "When Mamie Baily the Mists Arose"; H. Burt McIntosh in "The Dream Pirates"; Claud Ranf, Boleny Brothers, Libbey and Barton and pictures to very good business. The Francais: March 8-10, to capacity. "The Dragon and the Owl," Billy George, Stone and Manning, Kaurea, and fine pictures. The Family: March 8-10, "The Revolutionist." Film feature.

J. H. DE PA.

ST. JOHN

ST. JOHN, N. B. (Special).—The Opera House is still drawing large crowds through the Young-Adams Company, in charge of performance given weekly with vaudeville between acts. "A Girl of the Sunny South" opened March 15 with "Uncle Tom's Cabin," the latter part of the week. "Under Two Flags" March 22, and "Ten Nights in a Barroom" latter half of the week. The company is playing at 10, 20 and 30 cents and large houses are the rule. It will remain three weeks longer. Souvenirs have been given at some performances, "amateur nights" have been conducted, and on several Saturday nights a "country grocery store" has been held on the stage with a distribution of household commodities to lucky ticketholders.

W. C. McKay, home manager, has been endeavoring to have a short season of opera, after Easter, and negotiations are pending. Mack's Musical Revue will play a return engagement in April. St. Joseph's T. A. B. Amateurs presented "O'Brien, the Contractor," March 17, 18, to big business, in aid of the Catholic orphanages in the city. The Daughters of the Empire will present "Mrs. Dot" April 5, in aid of Canadian Patriotic Funds. Miss Lytle was given to the Soldiers' Wives Lenten by F. H. Spencer, proprietor, for afternoon and evening performances recently, and a large sum was secured for the fund in aid of wounded Canadian soldiers in France.

J. E. DAVIS.

JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY, N. J. (Special).—"Mutt and Jeff in Mexico" drew good business to the Majestic March 15-20. "A Pair of Kisses" March 22-27. Robert Hilliard March 29-April 1.

Orpheum Stock company appeared in a double bill March 15-20 to very good business. Manager Lee Kaster and Olga Wilcox appeared in a clever curtain-raiser, "The Nurse." David Garrick," followed. Herbert Heyes as Garrick, William Lamet as Isaac, Mildred von Hollen as Ada, Leo Lindard as the Squire, Marguerite Starr as Mrs. Smith, Olga Wilcox as Araminta, and Allen Rouse as Mr. Brown, were most entertaining. "The Divorce Question," March 22-27. "The White Sister" March 29-April 3.

"The Twentieth Century Maids" company were at the Academy of Music March 15-20 to good patronage. Pat Foster company March 22-27.

"A War Bride" is the biggest hit ever seen here at Keith's when it was the headliner March 15-17 to S. R. O. at every performance, and with the engagement extended to March 18-20. City Comedy Four, Marguerite Calvert, Sullivan-Pasquelena company, Banescu and Delilia March 18-20.

Keith's Bijou Dream is crowded all the time, where Manager "Pat" Gerry has new pictures daily.

Ben Welch and his burlesque company, at the Empire, Hoboken, March 15-20, drew consolidated houses. "The Old Clothes Man" was the name of the offering. The Bowery Burlesquers March 22-27.

Eddie Foy and his Seven Children head the bill at the Hudson, Union Hill, March 15-20 to excellent business.

At the Bayonne Opera House to large attendance March 15-20. "The Seminary Girls," Murphy and Tooney, Will Morris, Falke and Adams, and the Valdos. Major Lewin, Hayes and Alpert, Brennan and Carr, and the Black and White Revue.

Frederick Paulding delivered a lecture here March 11 on "Ben-Hur," to a large audience.

George W. Sammis, former house manager of the Academy of Music, when Charles Frohman was lessee, is in town looming Robert Hilliard, who comes to the Majestic March 29. Mr. Sammis has been meeting many old friends and making new ones.

WALTER C. SMITH.

CINCINNATI

CINCINNATI, (Special). — Annette Kellermann opened a week's engagement at the Grand March 7 in "The Mermaid Girl," and played to a week of good business. George Arliss in "Disraeli" week March 15.

"The Passing Show of 1914" opened for a week at the Lyric March 7, and played to immense business throughout the week. Marie Tempest in "Nearly Married" week March 15.

Cecil Spooner in "Love's Model" played to a week of good business at the Walnut, opening March 7. This is the first appearance of Miss Spooner in this city for many seasons. Her following was established by this engagement. "Damaged Goods" followed.

Keith's had no special headliner for the week, but presented a big bill of twelve acts that was one of the best seen here this season. The Empress had the Two Playmen All Arabs for the headliner. In the picture world, Blair Janis in "The Carriers of Kitty," and Mrs. Leslie Carter in "Du Barry," and Daisy Dearing in "Her Triumph" were the principal attractions.

During the engagement here of Otis Skinner, Mr. and Mrs. Skinner were scheduled for addresses before the Drama League, but on the day appointed Mr. Skinner was called to Indianapolis. However, Mrs. Skinner gave a delightful talk and Mr. Skinner's place was taken by Florence Fisher.

Marie Tempest opened a week's engagement at the Lyric March 15 in "Nearly Married." Louis Mann in "The Rabbit" week March 21, and Forbes-Robertson in repertoire opens for a week March 29.

George Arliss in "Disraeli" played his third engagement in that piece at the Grand, opening March 15 for the week. Business was fairly good. "Sari," with Mizzi Hajos, followed.

"Damaged Goods" did a week of big business at the Walnut, opening March 14, and "Within the Law" followed. Lew Dockstader was the headliner at the Keith bill for week March 14. "A Day at Ellis Island" was the featured attraction at the Empress. "The Rose Tree Girls," at the Olympic, followed by the Bohman Show, and "The Auto Girls," at the Standard, followed by "The Garden of Girls."

The most prominent feature films for the week were Edith Wynne Mathison in "The Governor's Lady," and Marguerite Clark in "Greta Green" at the Strand. A big scenic production was given by the Cincinnati MacDowell Club at the Emery Auditorium March 11, in connection with the Cincinnati Symphony Orchestra, called "Pan and the Star." The scenario was by Joseph Lindon Smith, who appeared as Pan, the music by Edward Burlingame Hill. The dancing of Rachel Butler was the feature of the performance.

The German Stock gave a performance of "Minna Von Barnhelm," Lessing's classic comedy at the Emery Auditorium March 7. In addition to the regular cast, Karl Delta appeared.

JOHN ERNSHAW PROCTOR, JR.

"Our New Minister," "The Two Orphans," "Fleet for a Million," and "Going Some" first two weeks in February at the Orpheum Theater, El Paso, Tex., to crowded business. "Modern Eve," at the El Paso, March 6-7.

T. R. S.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Portland, Me., is to have a Municipal Theater. The house will open some time in April, as our correspondent in that city informs us. The Northampton idea is spreading. Oakland, Cal., already has such a playhouse which is under the direction of the mayor and city officials. It opened a few weeks ago and the people out there took to it in droves. There is something about a municipal theater which causes the town in which it is operated to regard it as a co-operative institution. It creates or accentuates civic pride. There are people who will go to a municipal theater who would never enter a theater of any other class. The manager of a municipal theater realises that he is conducting a house in which every citizen feels that he or she owns stock in it, if not in fact, theoretically. Therefore the manager knows that he must give the best that can be obtained. There isn't a hair's breadth difference between a municipal theater and a stock company conducted by an individual or a syndicate. If anything, the municipal theater has the best of it. If the box-office receipts fail to pay the bills, local pride puts up the deficit.

GREATER NEW YORK STOCK

Brooklyn.—With a splendid production of "Innocent" the stars of the Grand Opera House stock company bid farewell to Brooklyn patrons March 15-20. Mary Hall was seen at her very best in the title role and it is to be regretted that Brooklyn will lose an actress of this magnitude. Noel Travers gave his standard performance of Memsetti. Mr. Travers has has finished all arrangements for his opening in Syracuse April 5. His organization will be known as the Travers-Douglas Associated Players. THE MIRROR wishes you luck in your new venture, Mr. Travers.

Theodore Friebus and Ann MacDonald scored in the principal roles in "To-Day" which was the offering at the Gotham Theater. J. Francis Kirk and Sadie Radcliff were also in line for honors, as the parents. Florence Pinckney appeared as Mrs. Garland. Carrie Lorne, Albert Marsh, Fayette Perry and Jack Rollens made the best of the minor assignments.

The Crescent Players delighted their patrons with a clean and wholesome performance of "Nearly Married." Leah Winslow and Robert Gleckler won special favor by their interpretation of the leading roles. Clara Mackin, as the adventuress, was seen in her first good part in weeks. Charles Schofield and Isadore Martin furnished no small amount of the comedy. As Prince Ranjebolle, Ainsworth Arnold added a splendid characterization. Beatrice Moreland, Charles Wilson, William Evarts and Arthur Mack were seen in the other parts.

J. LEROY DRUG.

Bonstelle, West End.—Under special arrangement with William A. Brady, "Too Many Cooks" was splendidly acted by the Bonstelle Stock company week of March 15. From the "Foundation" of the house in the first act, to the completion of the Suburban Cottage in the last act, there was a steady stream of good, wholesome comedy. Miss Bonstelle as Alice Cook was charming, both in manner and gown; Corliss Giles as Albert Bennett, her fiancé; Robert Adams as Frank Andrews, his friend, and Mabel Mortimer as Ella Mayer, her friend, were true to life. The general "get up" of the Cook family was great. Current week, "The Misleading Lady."

The West End Theater will open a supplementary season of high-class burlesque under the management of Jerome Rosenberg, March 29, with a matinee daily at popular prices.

J. Y. BUCH.

Keith Players, The Bronx.—For the twenty-first week of their stock season the Keith Players presented George Broadhurst's four-act play, "To-day," with Rowden Hall and Julie Herne in the leading roles, both of which were excellently played. The other parts of this rather unpleasant play, teaching that the end of sin is death, were capably played by Fred C. House, Russell Parker, Luella Morey, May Maxwell, who made her first appearance with the company; Margaret Fielding, Marshall Fuller, and Mollie Revell, seen here earlier in the season in "Stop Thief" and "The Lure." Week of March 22, the first stock performance of "The Story of the Rosary" is announced.

Wadsworth Players.—The Wadsworth Players all seemed happily cast week of March 15 in "The Call of the Heart." Warda Howard was a tender and pathetic Lady Everlow, and reached a very high point of dramatic excellence in the character that called for so much quiet, patient dignity. Richard Ogden was an excellent Lord Everlow, and Isabelle Winlocke, Henrietta Goodwyn, John Lorenz, and Jerome Renner were conspicuous for splendid characterizations. Bert Wilcox, Edith Spencer, Nell Pratt, Carroll Daly, Jack Doyle, and Joseph Kirkham, of the Bronx Theater Stock company, completed an excellent cast. Week of March 22, "The House of Lies."

IDA C. MALCOMSON.

SUMMER STOCK IN OKLAHOMA

OKLAHOMA CITY (*Special*).—The Carter-Robinson Stock company opened at the Metropolitan Theater after three years' absence, Feb. 20, with Frank North as manager. The cast includes Ruth Robinson and Ralph Moody, who are playing the leads; Fred Clarke, director; Robert Ralston, artist; and Edwin Felix, Bert L. Russell, Ben Roberts, Frank Clarke, Will Hall, C. S. Johnson, Kate Sheperd, Marian Anderson, Hattie Johnson, Mabie Ralph, Gertrude Clarke. With the return of this stock company to Oklahoma City we are assured of high-class stock during the Summer season. Miss Emma Bunting and her company closes her six weeks' run at the Overholser, after a most successful business. Under the management of Fred Lalt, she and her company in "Help Wanted" will start on the Southern and Eastern circuit with Boston as terminus of the trip for a definite stay. Miss Bunting's work in this city has been of the highest order, and it is with much regret that she leaves here.

FRED S. GOLDSTANDT.

DAVIS PLAYERS, PITTSBURGH

PITTSBURGH (*Special*).—The Davis Players were seen in an admirable presentation of "Maggie Pepper" at the new Davis, week March 8. Florence Malone did some very appreciative work in the title-role. Charles Gunn was cast as Joseph Holbrook and was never seen in Pittsburgh to better advantage. May Reardon and Jessie Mueller were well cast, together with the other members of the company. "Broadway Jones," March 15-20. This new theater is drawing larger houses than any other house in town. Matinees as well as evening performances are of the S. R. O. order.

Charles Gunn, in the title-role, did a capital piece of work, and Lewis Kimball was a worthy Robert Wallace. Florence Malone was praiseworthy as Josie Richards, and Mrs. DeShon made a decided hit as the rich widow. Among others who gave able support were Joseph W. Kane, Jessie Miller, Joseph Eggenton, Joseph Stanhope, and Roxanne Lansing.

PACKINEM.

CALBURN, BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—Seldom if ever have Bridgeport theaters been taxed to their utmost as was the Lyric, March 15, when the playgoers stormed the doors from before 7 o'clock until long after the scheduled raising of the curtain in an attempt to secure seats to witness the return of Miss Eleanor Cleveland to the same house where she starred a little more than two years ago. The appearance of Miss Cleveland was the signal for earnest applause. The house was packed. The standing room only sign had to be put out early, and then more than 500 people were turned away. In addition to its being the evening of the first return appearance of Miss Cleveland, the Calburn Players celebrated their 200th performance in Bridgeport, and souvenirs in the form of vanity cases were presented to all the ladies. "Kindling" was the attraction for the entire week, and in its production the Calburn Stock company creates another record. Lowell Sherman, who portrayed the part of Heinrich Schultz, took care of the role most admirably. Maggie, his wife, delineated by Miss Eleanor Cleveland, was the principal character, and it is doubtful if there are any that could have presented the role in a more pleasing manner. Miss Emma DeWeale in the part of Mrs. Bates practically creates an important part where only a secondary one existed. Edward Darney as Steve, her son, played the part splendidly. Bernard Thornton was seen to good advantage as Mr. Howard, and Miss Violet Barney as Mrs. Burke-Smith was excellent. Miss Beverly West as Alice became a raging favorite with the audience. Mr. Thomas Swem in the role of Dr. Taylor had a part which he played with ability and understanding. John T. Dwyer as Rafferty, the officer, filled the important part in a mighty pleasing manner, and Fred Roland, another officer, also took care of his small part splendidly. The production of "Kindling" was under the direction of Kendal Weston. "Her Husband's Wife," week March 22.

ALLEN P. WEIL.

KING'S, PARK, ST. LOUIS

ST. LOUIS, MO. (*Special*).—The crowning success of the two stock companies operating in the city has led the management of the King's Theater to open with a company headed by Florence Roberts. The initial offering was David Belasco's adaptation of "Zaza." Miss Roberts gave an excellent portrayal of the difficult character and was heartily received. Edward Lynch as Dufrene was well cast, as was Miss Eleanor Carey, who was seen as Aunt Rose, and Miss Bernadine Blaratt, who played the child, Toto.

The Park Opera company gave a pretentious production of the "Wizard of Oz," March 8-14. Roger Gray and Dan Marble in the roles lately played by Montgomery and Stone, were excellent. Louise Allen and Mabel Wilbur had roles well suited to them and were heartily received. Sarah Edwards, Matt Hanley, and Ed Smith aided in making the production successful. Southside theatergoers supported the Players' Stock company in "The Girl of the Golden West" exceedingly well. Marion Ruckert as the girl and Mitchell Harris as the leading man continue popular. John Maurice Sullivan gave a consistent performance of the gambler and was well received

WATKINS.

MISS SUE MACMANAMY.

As leading lady with the Staub Theater Players, Knoxville, Tenn., Miss MacManamy has won instant popularity. She is extremely pretty and has an irresistibly sweet expression that is at all times charming, and a personality that immediately captures her audiences. Miss MacManamy gave a welcomed prominence to her parts in "The Fortune Hunter" and "Raffles," and has proven herself especially at home in emotional roles, such as the lead in "The Woman," that she has essayed.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players scored a decided hit in "The Burglar and the Lady" at the Mozart, March 8-13, to large business. Billy Long, the new leading woman, won additional honors as Norma Gray, G. Swayne Gordon was a splendid Raffles, and Harry E. McKee an enjoyable Burlock. Henry Carleton did well as Sherlock Holmes, Dora Booth was a good Mrs. Moreland, and Emma Carrington a pleasing Lucy Harmon. Others seen to advantage were David Vondersmith, Arthur Griffin, Henry Williman, Jack Roche, Al. Tracy, and Alma Rutherford. The incidental music under the direction of Carle Olts was a feature. "The Light that Failed," March 15-20.

J. MAXWELL BEERS.

PRINCESS, DES MOINES

DES MOINES, IA. (*Special*).—The Princess company in "The Littlest Rebel," week of March 7, was splendidly cast and one of the best productions of the season. Dorothy Schlesinger, a Des Moines child, showed splendid ability as the Littlest Rebel. Edward Woodruff as Morrison and W. H. Forestelle as Cary shared the honors. Fay Bainter gave a splendid performance as the negro nurse. Jimmy Bliss made his initial appearance as a member of the company. Miss Elisabeth Eldridge is the new ingenue of the company, taking the place of Dorothy Mortimer, who returns to the Auditorium Stock in Kansas City.

A. KAHN.

AUDITORIUM IN "THE CONCERT"

KANSAS CITY, MO. (*Special*).—In presenting "The Concert," week March 14-20, the Auditorium Stock company took quite a load upon their shoulders, as the production is an extremely trying one that requires some very clever acting to be convincing. The players, however, covered themselves with glory in their portrayal of the piece and left little to be desired. As Gabor Arany, Ralph Kellerd gave one of his best portrayals since becoming a member of this company. His work was very effective in a part that might have easily been overdone. Edna Bruns shared in the honors with him as his wife, while Dorothy Mortimer made up the third of the triangle. This was Miss Mortimer's first appearance here for some time, and she was warmly welcomed back to the ranks of the company. Clay Clement, E. J. Blunkall, Vessie Farrell, Ada Head and others of the company. The play was attractively staged and costumed. "Charley's Aunt," March 21-27.

CAMPBELL.

STOCKS IN FLORIDA

LEESBURG, FLA. (*Special*).—The Morris Stock company played to capacity houses at the Star Theater in February, moving pictures being one of the features of the engagement, also dancing. The company returns during the current month. Storms Stock company played to crowds under canvas at popular prices. The company has played in this city for the past five years and is very popular. The Ralich-Foot company, under canvas, March 2. S. B. SLIGH.

HUNTINGTON PLAYERS, ST. PAUL

ST. PAUL (*Special*).—Shubert patrons were favored by the Wright Huntington Players with an unusual performance of "Pretty Peggy," week March 15. Miss Ethel Grey Terry as leading lady has a charming personality, which is making a good impression on the public. All the others of a large cast were splendidly adapted to their respective parts. Mr. Wright Huntington and wife are at present in San Francisco. "St. Elmo," week March 22.

JOSEPH J. PFISTER.

STOCK CHANGES IN MONTREAL

MONTREAL (*Special*).—Several important additions will be made to the Ancker Stock company, now playing at His Majesty's. Miss Louise Randolf will play leads, alternating with Miss Marion Barney, except in plays where there are two parts of equal value. Jack Rigley is a strong juvenile, who will share some of the leads with Louis Ancker. Helen Robertson, who was a member of the Orpheum Stock last Summer, will play second business, while W. S. Harkins, one of the best-known managers in Canada and a Canadian himself, will have charge of the productions.

Miss Blossom Baird, who joined the Ancker Stock company, Montreal, in "What Happened to Mary," is to be credited with a particularly clever piece of character work as Miss Purcell in "Girls." "The White Sister," "Green Stockings," "Mrs. Wiggs of the Cabbage Patch," and "Brother Officers" are among the plays to be produced by the Ancker Stock company in the near future. "The Man Who Owned Broadway," given by the Princess Stock March 22-27, is an entire novelty to Montreal.

Bills past, "Girls," by the Ancker Stock, March 15-20; "The Red Mill," at the Princess.

THRMAYNE.

LOCAL DEBUT IN KNOXVILLE

KNOXVILLE, TENN. (*Special*).—The Staub Theater Players put on an excellent production of "Divorcons," week March 15. Miss Sue MacManamy showed a delightful spirit and playful humor as Cyprienne. Her previous work has been more marked by a quiet effectiveness, which made her performances distinctive and won her much praise, but she met the demands of the new role with a vivacious manner that we were not prepared for and that was probably her best work. Mr. Jack Roseleigh plays his role as usual in a masterful way. Mr. Alfred Beaumont was at his best as the comedy waiter and won merited applause. Miss Lucile Templeton, a Knoxville girl who has had much study in New York, made her local debut in this week's play. She has a very pretty voice and a good stage presence. Mr. George Boesel, scenic artist, receives his full quota of the applause and praise each week for his settings. Miss Winnie Wayne, wife of J. P. Goring, manager, is rapidly recovering after a very serious operation a few weeks ago. "Our New Minister," week March 22.

CHARLES E. KRUTCH.

STOCK IN WILMINGTON QUITS

WILMINGTON, DEL. (*Special*). — William A. Brady's Playhouse Players closed a very poorly appreciated run of eight weeks at the Playhouse here after the evening's performance of "Bought and Paid For," March 16. The reason of the close-down was the fact that the house was not supported enough to warrant a continuance. Tom Emory, of the Players, has signed along with Richard I. Scott, also of the Players, with the Brady production, "Life," now in Chicago. Miss Edna Hibbard, who was for a time the leading lady, has joined the Poli Stock at Baltimore. Miss Lindall, who played the lead in the last production of the stock here, is now rehearsing a new part as leading lady in a new Brady production to open shortly. Others of the company are in New York hunting engagements.

SAMUEL M. RACHLIN.

LYRIC PLAYERS LEAVE EL PASO

EL PASO, TEXAS (*Special*).—The Lyric Players appeared at the Crawford week March 8-15 in "Raffles," "A Girl from Out Yonder," and "Our Only Sin." This was their last week. They have been here for four months. We have never had a stock company who gave us better plays and put them on in such an elegant style as the Lyric company, headed by Bert Gaegnon and Edith Pollock.

T. E. SHELTON.

FORSBERG FOLKS, NEWARK

NEWARK, N. J. (*Special*).—The Forsberg Players, at the Orpheum in "The Isle o' Dreams," gave a splendid performance March 15-20. Manager Forsberg has for his leading man a capable singing actor in Charles Dingle, who has been given several opportunities to display his versatility. Ethel Clifton gave a creditable portrayal of Kathaleen O'Doon. Helen Courtney was excellent as Mother Kelway; the same was true of Mabelle Estelle as Mona. Edward Van Sloan was excellent. Grant Ervin carried the comedy honors. Arthur Jarrett added much to the success of the performance. Others in the cast were Stuart Beebe, Emerson Holland, William Carter, Jack White, Harold Brooks, Chester Clute, George Bowers. Manager Forsberg has secured many of the Broadway successes, such as "Trail of the Lonesome Pine," "Yellow Ticket," "Polly of the Circus," "Innocence," "To-day," "Help Wanted," "Within the Law," and others. They will be produced this season.

GEORGE S. APPLEGATE.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players offered a charming production in "The Light that Failed," March 15-20, and pleased capacity houses. G. Swayne Gordon was admirable in Forbes Robertson's old part of Dick Heldar. Miss Billy Long proved a delightful Maisie, Henry Carleton was a splendid Torpenhow, and Arthur Griffin a good Phil Dessau. Others who did well were Harry E. McKee, Alma Rutherford, Dora Booth, Emma Carrington, Henry Williman, David Vondersmith, and Jack Roche. The orchestra direction of Carle Oltz was pleasing. "Peaceful Valley," March 22-27. Harry E. McKee, the popular director of the Mozart Theater Stock company, and Mrs. McKee celebrated the fourteenth anniversary of their wedding with an elaborate dinner at the Hotel Rathbun, March 15, the guests including members of the Mozart company and many Elmira friends. They were the recipients of many beautiful gifts, among which was a full set of beautifully hand-painted Haviland china, the gift of members of the company.

J. MAXWELL BEERS.

PREMIER PLAYERS, FALL RIVER

FALL RIVER, MASS. (*Special*).—The cosy little Premier is crowded at all times, the Premier Players being the great drawing card. The company presented "The Only Son," March 11-13, with Carolyn Elberts and Clyde Bates in the leads. Miss Elberts gave an unusually good performance. A. A. Bushee, Maud Grafton, and Violet Mahar were well cast. "Drifting Apart," a strong domestic drama, was the offering March 15-17, with Carolyn Elberts as Constance Winthrop. Miss Elberts was exceptionally good in the part. Clyde Bates made a good Douglas Winthrop. Maud Grafton, A. A. Bushee, Violet Mahar, and John Daley had good parts, well staged. Extra attractions, Angelos Panama Exposition Band, the De Nortes, and Johnson and Buckley. Pleased large attendance. The new venture is proving a big success.

The Princess Players is a new organization here. The organizer is Miss Maude Grafton. Clyde Bates is a director and leading man. Carolyn Elberts will play opposite.

W. F. GER.

FORTY-FIVE WEEKS OF STOCK

SIOUX FALLS, S. D. (*Special*).—The Barrow-Howard Players are now in their forty-fifth successive week, having played eighteen weeks at the Oliver Theater, Lincoln, Neb., followed by twelve weeks at the Nicholas Theater, Council Bluffs, Iowa, and are now in their fifteenth week at the Majestic Theater, Sioux Falls, S. D. The company at Sioux Falls will be maintained the remainder of this season and the following season, while the Barrow-Howard Players will open with another company at the Oliver Theater, Lincoln, Neb., on May 3.

CASHMAN.

SAN DIEGO STOCK

SAN DIEGO, CAL. (*Special*).—"The Girl from Rector's" was given by the stock company at the Empress week March 1, and delighted large houses. Miss Virginia Brissac and Frank Harrington, in the leading roles, proved that they were as clever in musical numbers as they were in the more dramatic parts. They made a hit with their singing. Allan Lewis, a new member of the company, played the part of the Professor and was well liked. "Damaged Goods" followed.

MARIE DE BEAU CHAPMAN.

ON AND OFF IN TORONTO

TORONTO (*Special*).—The Haswell Stock company in "What Happened to Jones," at the Royal Alexandra, March 15-20. Edward Hayes was convincing and Madge West very clever in her comedy. Miss Haswell is all right, except in her attempts on Swedish dialect.

This, March 17, is the third and last week of the Cummings Stock at the Princess, in "Frou Frou." Cummings is a splendid actor, but the others are mediocre. Poor business.

GEORGE M. DANTREE.

LYRIC COMPANY, BUFFALO

BUFFALO, N. Y. (*Special*).—"Confessions of a Wife" received a splendid presentation at the hands of the Lyric Stock company March 8-13. Grace Woolridge played the title-role, with Julian Noa as the husband. Week of March 15, "The Gambler of the West."

J. W. BARKER.

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CHICAGO

Warfield and Maude Competing—Summer Revue—Stayers and Goers of the Week

CHICAGO, March 23 (*Special*).—Warfield and Cyril Maude are the competing stars in the Chicago firmament. From the box-offices, which are the judge's stands, they are scintillating alike. To change the metaphor, they are neck and neck.

Mr. Mantell comes to the Garrick April 5, for two weeks, in Shakespearean repertory and one performance of "Richelieu."

"The Lady We Love" will occupy the La Salle Opera House, beginning April 4. "What's Going On," closed at the same house Saturday night, and the La Salle will remain dark until the Morosco comedy comes on, as stated.

"All Over Town," a Summer revue, will be staged at the Garrick May 30. Ray Atwell, now in "What's Going On," will have a part in the production. Joseph Santley will have the leading role and Beatrice Allen will be his dancing partner. The revue will have its tryout in Buffalo April 19.

Manager Gates, of the Willard Theater Stock company, will, in April, combine the plays to be produced at that house to Broadway productions that have not been seen here. The first of these to have its premier by the way of the Willard will be Owen Davis's play, which enjoyed a run of seven months last season in William A. Brady's playhouse, "The Family Cupboard." Clarion Hamilton and A. E. Thomas's farce, "The Big Idea," which Cohan and Harris produced last December at the Hudson Theater, New York city, and "Big Jim Garrity," the play which A. Woods produced at the New York Theater last Fall, with John Mason in the title-role, are among the other pieces scheduled for first Chicago performances at the Willard.

"Too Many Cooks" begins at the Princess next Saturday night.

"Going and Coming," a farce, has been marked out, and the title now is "Keep Moving." It will be at the Cort, April 4.

"Grumpy," at the Blackstone, is extended until April 24, and Cyril Maude has cancelled his bookings in St. Louis, Cincinnati, and Detroit.

"The Girl from Utah," which you saw in New York and liked so well, opened to a big house at the Illinois, Monday night; stay, indefinite.

Warfield in "The Auctioneer" is in his second week at Powers'.

Two weeks more for "The New Henrietta" at the Cort.

This is the thirteenth week of "On Trial" at the Grand Opera House.

"The High Cost of Loving" is in its second week at the Garrick, and "The Crinoline Girl" is in its sixth at the Olympic.

BEVERLY BRUCE.

BOSTON

Rumors About the Opera House—New Company for the Plymouth—Late Comers Lashed

BOSTON, March 23 (*Special*).—There were some important changes at the theaters last week. Otis Skinner opened at the Hollis in "The Silent Voice," and "Kitty MacKay" was seen at the Shubert. The other houses kept on with their regular plays. "The Sea Wolf," the new four-act melodrama at the Tremont, is one of the real old-fashioned kind, and there are many playgoers that like to see a piece that recalls childhood's happy hours. "Common Clay" is having such a run at the Castle Square that seats must really be engaged a month in advance in order to insure obtaining good ones. At the Majestic "The Lion and the Mouse" is praised by everyone who sees it. Mrs. Campbell has found instant favor in "Pygmalion" at the Colonial, and another of Shaw's plays, "Captain Brassbound's Conversion," is being acted at the Toy with Gertrude Kingston in the part that Miss Terry formerly acted here. The Drama League praises both of these Shavian plays.

The city censor went to see "The Natural Law" at the Cort on Friday evening and recommended some changes in the piece. As the management did not think best to make the suggested changes, the house was dark all day Saturday, and it is said that the play will be taken to New York.

The play had its premiere in Hartford. Brief of plot appears in this issue under "Plot Unit to Print."—ED. MIRROR.

The Orpheum, one of Loew's houses that was made from the old Music Hall, will probably be torn down and a new theater erected on the site.

The English players at the Boston Opera House closed their season Saturday night, April 13. "Twelfth Night" having been given for four days. The concensus of opinion among playgoers—and this includes many old timers who have seen the play again and again for the last forty years—was that the comedy had never been given a better "all-around" performance in Boston. Max Montesole was one of the best Malvolios ever seen here. Announcement was made that the Opera House would be closed until Monday, April 5, and would then reopen with modern and romantic plays. A little later another announcement was to the effect that the house would not open until September. Then comes news that a new company of Jewett players is to be formed during the Summer and that next Fall Shakespeare and modern plays will be acted.

At the same time comes news that a number of the players who have been acting at the Opera House have formed a company of their own and will open at the Plymouth Theater, April 5, with "The Sin of David," by Stephen Phillips. This new company at the Plymouth will be headed by Claude Beerbohm, and among others to appear will be Leonard Mudie, George Relph, and Viva Birkett. The last two are young members of the organization that have proved their worth at the Opera House, and are beginning to have a real following here. The company hopes to add in time Mr. Merrivale, who is now acting with Mrs. Campbell, in the opening bill will be included. "The Vandyck," a light little one-act play, that Cosmo Lennox adapted from the French. The company promises some of the later plays which have won success abroad, but have not yet been given here.

There has been much complaint of playgoers crowding into their seats long after the first curtain has risen. At one of the leading houses a few evenings since sixteen people, by actual count, took seats near the writer between 8.30 and 9 o'clock, although the play had begun at 8.15. The *Transcript* puts the matter in a nutshell—and a very smooth one, too—when it says that those that are timely in their seats do the courtesy of good breeding to their fellow spectators and the players.

Eben Jordan, one of the directors and chief financial backers of the Boston Opera company, has given $10,000 for two scholarships in the newly founded International Academy of Opera in Paris. Mr. Jordan, it was announced, has given the money to the New England Conservatory of Music to be used by that institution to send two of its graduates for postgraduates for the course in Paris next year, the scholars to be chosen by competition. Mr. Jordan's gift raises the total subscriptions for the Paris academy scheme to about $50,000 to date. A half million dollars is to be raised in this country to provide one hundred scholarships at $5,000 each.

J. B. CLAPP.

BROOKLYN

BROOKLYN (*Special*).—Dainty Marie Dressler invaded Brooklyn March 15-20, and enjoyed a week of royal welcome at the Majestic Theater. Miss Dressler is always a big drawing card in the City of Churches, and as a result the Majestic generally has to augment the cash takers. As for "A Mix-Up," it was all Miss Dressler, despite the fact that her support was splendid.

The return of Hobart Bosworth's feature film, "Hypocrites," called for fair patronage. It was last week's attraction at the DeKalb Theater. The feature was preceded by another picture called "The Call of the Mountains."

The new Montauk and Teller's Broadway theaters remained dark.

J. LAMOT DAVIS.

PLAYERS OF FIFTY-THREE YEARS AGO

SALT LAKE CITY (*Special*). — On the fifty-third anniversary of the opening of the Salt Lake Theater, March 6, a set of slides showed pictures of many of the company which performed on the opening night in 1862. Among the photographs were those of Julia Dean Hayne, Couldock, and Pauncefort. The play was "The Pride of the Market." An interesting item was an invitation issued and signed by Brigham Young to Barney Adams, the grandfather of Maude Adams. In this invitation the people are warned to dress as warmly as possible, for the reason that the plastering might be somewhat damp.

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By Roi Cooper Megrue

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At the Empress, March 4, a clever amateur dramatic company, selected from the students of the L. D. S. C. (Latter-Day Saints University) presented "Nathan Hale" to a large and enthusiastic audience. Comments were so favorable that the company is to be presented in several of the surrounding towns.

"Under Cover," with H. B. Warner, Rita Stanwood, and Isabel Irving, March 11-13, Pollard Opera Co. at the Mormon Assembly Hall, March 15. Had a big audience at highest prices. The attraction was under management of the Fred C. Graham Music Bureau. C. E. JOHNSON.

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This Week—BARCLAY MORTIMER in THE HOUSE OF LIES

WASHINGTON

Holy Week Plays on the Potomac—Dances and Bird Talk for Little Folks

WASHINGTON, D. C., March 23 (*Special*).—Through the scarcity of available attractions of a high standard of character which the National Theater has always presented, this house closes its doors for the current week with nothing of importance to offer. Holy Week brings in Elsie Ferguson in "Outcast." Miss Ferguson is one of the Capital city's pronounced popular favorites.

The return visit of "The Poor Little Rich Girl" at the National during the past week thoroughly duplicated the strong previous interest in the Eleanor Gates study of child life and nature, so admirably presented in the stage story. Leonie Dane on this visit succeeds her sister, Viola Dane, with all the charm of sweetness, childish beauty and youthful talent.

"The Things That Count" was a most thoroughly praised past week's offering at the Belasco, with a presenting company of superior ability.

The current week's attraction, "The Bird of Paradise," finds a large audience in attendance to again witness Richard Walton Tully's stirring play, with again a company of strength and caliber under Oliver Morosco's management. During Holy Week, under the direction of Virgil Andre Tesse, "The Chimes of Normandy" will be given at the Belasco, with a notably strong Washington cast after weeks of preparation.

Closing special events of the season at the National during the past week was the Boston Symphony Orchestra's fifth and last concert, with Miss Beatrice Harrison, the master woman 'cellist, Tuesday afternoon the Dwight L. Elmendorf concluding Thursday afternoon travel talk in "Around the United States," and John McCormack's third concert appearance this season, Friday afternoon, with the house packed and the stage crowded.

Two hundred and fifty little folks at Bruen Home for Children were made happy one afternoon last week when three of the cast from "The Poor Little Rich Girl" company went to the home and gave an entertainment for an hour. Those who went were Miss Leonie Dane, Al Grady and A. Alphonse. The children were made very happy by the stories told them by Miss Dane and by her dances, by Mr. Grady as "Puffy Bear," and by Mr. Alphonse, who talked "bird talk."

Sunday afternoon, at the National, D. L. Elmendorf gave an extra travel talk as a benefit performance for the Band of Hope Society.

The Columbia pictured during the past week "Salambo," and the current week finds the white curtain again in place to receive the impressive imprints of photographic knowledge of the movements abroad. The following week a return of "The Hippocrites," and then the commencement of the musical stock season.

Ed Lee Wrothe, who is making a big comedy hit as Janitor Higgins with this week's Gayety attraction, has a contract with the Keystone film corporation to produce a series of twelve comedies called the Janitor Higgins series.

The Poli Players have a current week's presentation in "Paid in Full." The Easter week attraction at this house will be "Within the Law."

Jules Hurtig, manager and producer in the Columbia Amusement Circuit, is endeavoring to get Bickel and Watson of the "Follies" fame to join Mr. Wrothe in a 1915 version of "Me, Him and I," which was such a success when originally played by these three stars.

Madame Emma Calve is Keith's big headliner for the current week. During her engagement Madame Calve will give the same costume arias from "Carmen," "Perle De Brasil," and other grand operas, concluding her offering with "Suwanee River." Other prominent features of a splendid bill include Kajiyami, the ambidextrous Japanese writing marvel; the Ray Dooley Trio, Duffy and Lorenze in the musical comedy sketch "Springtime," Bert Fitzgibbon, the original "Daffy Dill" comedian; Earle Reynolds and Nellie Donegan, decorative dancing roller skaters; Signor Angelo Patricola, the Italian piano virtuoso, and the Alexander Kids.

JOHN T. WARDE.

T. M. A. HOUSE WARMING

Brooklyn Lodge No. 30, Theatrical Mechanical Association, held a house-warming on Sunday afternoon, March 14, in their new headquarters in the Imperial—Fulton Street and Red Hook Lane, Brooklyn. Theatrical men from all parts of the metropolitan district attended. An entertainment was given during the afternoon, in which several members of the Actors' Union participated.

New headquarters for the lodge were secured last month in the Imperial, which stands on the site of the old hall where the lodge was organized twenty-four years ago, and the members arranged a house-warming to celebrate the return to their old stamping-ground.

The officers of the lodge are: George H. Thomas, Sr., president; William V. Rhuart, vice-president; William J. Stratton, past president; John W. Fitzgerald, financial secretary; Thomas Foley, recording secretary, and Richardson Webster, treasurer.

NEWARK, N. J.

NEWARK, N. J. (*Special*).—"A Pair of Kings" crowded the Shubert March 15-20. Harry Lee as headliner and other attractions filled Proctor's. "Before the Mast" and a good bill at Loew's. W. H. Rorit and company head Moore at Keeney's. "The Carnation Beauties," featuring Charles Robinson, at Miner's.

GEORGE S. APPLEGATE.

NEWS STORY OF THE WEEK

Actor Buried in His Stage Coffin

You don't often read a story like this: Jefferson Howard was an actor. He played in what they call road shows. His part in the play in which he appeared for some time was to escape from a coffin in which he was "securely" boxed. The coffin was always furnished by the local undertaker, who, no doubt, got a dead-head ticket for the loan. The other night Howard did his act in Shelby, a town in Michigan. After his "escape" he went to his room. The next morning he was found dead in bed. His body was put in the coffin from which he "escaped" a few hours before and shipped to his home. It was a lucky loan for the undertaker.

A Hit That Didn't Pay

It happened in Marion, Ohio. Lloyd C. Merriman, our correspondent in the town, sends in the scenario. Garry Owen was playing the part of the lover in "The Dream Girl." We are told that Garry has a conception of his own importance which raises him several rounds higher than all of the cast combined, and that he scatters his contempt over the whole company. Miss Grace Evelyn King, one of the chorus, resented the par excellence of Garry Owen. This widened the hiatus, and in order to emphasize his superiority Garry "let fly" at Miss King and hit her. Being a lady, she did not hit back. But she had him arrested. The Mayor of Marion heard the case and assessed a fine of $10 on the said Owen. We assume that the Ohio law on making a hit is not *quantum suf.* It should be amended so as to read, "and ten days on the rock-pile," provided the hit lands on a woman. THE MIRROR'S compliments to His Honor.

BLEND OF TEARS AND COMEDY

BATTLE CREEK, MICH. (*Special*).—Fred Pisano, of the comedy team of Pisano and Bingham, stepped before the footlights of the Bijou March 10, and for half an hour kept the audience in a turmoil of applause and laughter. Five minutes before the calling of his act he received a telegram that his father was dying in Naples, Italy, and that his fourteen-year-old sister, Elizabeth, had been burned to death and her long golden hair cut from her head by unknown enemies at the home of her parents at Cloverville, N. Y. Not even the theater attaches who had seen the act for the days could detect a note of sadness in his voice or actions, yet the moment the curtain dropped he commenced making hurried preparations for a quick departure for New York, from whence his mother had already sailed for Italy to be beside his father. This is the second distressing incident for the comedy pair of Pisano and Bingham, who are man and wife. On Christmas Eve, not an hour before giving their comedy skit in a San Francisco theater, they received word that their nine-months-old child was dead in Boston. They gave their act, and then canceled all bookings and departed for the East.

The week before Battle Creek theatergoers were given a glimpse into the pathetic side of the stage comedian's life in "Types of Stageland," a playlet shown at the same theater by Martha Russell and Patrick Calhoun, which portrayed a girl who was to appear in a light comedy role, just after receiving a telegram announcing the death of her mother.

LEROY HALSEY.

MERGER IN MINNESOTA

ROCHESTER, MINN. (*Special*).—The Metropolitan, Empress, and Grand theaters, of Rochester, Minn., have merged and been incorporated as the Metropolitan Amusement Company. W. J. Pierce is president; G. F. Gentling, vice-president; A. J. Furlow, secretary; W. B. Furlow, treasurer. The other members of the company are also prominent young business men of Rochester. The Metropolitan will play high-class drama; the Empress will give vaudeville; the Grand movies.

FRED L. JOSSELYN.

MACON, GA.

MACON, GA. (*Special*).—Grand: "Lady Luxury" March 20.

Princess: Frances Gibson and Dick Long, de luxe singers, March 18-20; "The Master Key," Keystone comedy, March 18; Runaway June," March 16; "The Country Boy," March 17; "The Unbidden Treasure," March 18; "The Warning of Virginia," March 19; "The Truth About Dan Deering," and "Fatty's Chance Acquaintance," March 20. Paramount pictures twice a week and swell pictures each day with music in sweet accord produces harmony to the eye as well as to the ear.

Palace: Jimmy Flynn, March 18-20; "The Fairy and the Waif," March 15; Charles Chaplin in "One Night out," March 16; "O'Garry of the Royal Mounted," March 17; Charles Chaplin in "The Champion," March 18; Mrs. Leslie Carter in "Du Barry," March 19; "Comedies," March 20.

ANDREW OLIVER ORR.

Sciatica,

Its Cause and Cure

"Sciatica," according to Dr. Twittey of Columbia, "is a disease due either to pressure of tumors on the sciatic nerve, somewhere in the pelvis or in the nerve trunk or to neuralgia, and it is characterized by severe pain. It very often follows lumbago; some cases are caused by impacted feces pressing upon the nerve. Sciatica attacks women more often than men, children being very seldom affected, and between the ages of 30 and 50 the disease is most common. Gout and rheumatism seem to be the active causes of the disease, which is therefore called sciatic rheumatism.

The treatment is varied and many remedies have been tried without success. Rest is the best thing for the trouble, and the more profound it is, the better, and if possible have the limb encased in a splint, so as to prevent any motion. The pain is the most important thing to relieve. Counter irritants, mustard plasters, iodine, etc., have been tried with more or less temporary benefit. Cold applications have proven of value. However, I have found Anti-kamnia Tablets to give the most prompt and lasting relief. Two A-K tablets every three hours is the dose which has proven satisfactory in the most severe cases." These tablets may be obtained at all druggists. Ask for A-K Tablets. They are unexcelled for headaches, neuralgia, and all pains.

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BALTIMORE

Belasco's "The Boomerang" Will Try-Out in April—Maude Adams's Welcome, and Others

BALTIMORE (*Special*).—The Messrs. Ford have just made the important announcement that another Belasco premiere will occur at their theater Monday, April 12, when a new play, entitled "The Boomerang," will receive its initial production. That the new piece will be somewhat out of the ordinary run of productions is anticipated from the announcements, which describe the play as "a most unusual play or a comedy, or a comedy-drama, with many startling and daring novelties in the art of stagecraft." The new work is from the pen of Winchell Smith and Victor Mapes, the former remembered as author of "The Fortune Hunter." The names of the cast have not been given, but we wonder if this production will not mark the advent of that distinguished artiste, Florence Reid, into the Belasco fold.

One of the largest and most discriminating audiences of the season gathered at the Academy on Monday, 15, to pass judgment on the latest effort of J. M. Barrie, but what was more important, to welcome Maude Adams. Her engagements are always looked forward to with much pleasure and interest, for they invariably reveal something worth while in the line of playwriting and acting. During the present week she offers three plays from the pen of Barrie, "The Legend of Leonora" and "The Ladies' Shakespeare" proved one of the most delightful evenings spent in a playhouse this season. On Tuesday and Saturday nights and Saturday matinee "Quality Street."

That delightful Hawaiian romance, "The Bird of Paradise," which was seen here some three years ago at the Auditorium, where it made such a profound impression, is playing a return engagement at Ford's, where it opened to an unusually large house. And, in passing, it might be noted that the production is in every way equal to the one seen here originally, and owing to the great popularity of the theater in which it is playing this week, business will show a decided increase over the first visit. The leading roles are in the hands of Lenore Ulrich and William Desmond.

One of the most brilliant audiences of the entire season crowded the Academy to the doors Monday night for the appearance of William Faversham and his company in "The Hawk." Mr. Faversham was fortunate in having his local engagement launched under such auspicious circumstances, as the occasion marked the benefit for the Children's Hospital, a well-deserving charity under the patronage of numerous society folk, whose efforts brought forth such a splendid audience.

"Milestones," which scored such a pronounced success when it was seen last season at the Academy, returned to town on Monday, this time at Ford's. The company presenting the piece at Ford's while not numbering any of the original cast comprises players of equal abilities, whose work at all times lacks neither distinction nor finish.

"In the Trail of the Lonesome Pine," which concluded a week's engagement on March 20, the Colonial could well afford to boast of an unusual attraction at the prices. Miss Isabel Lowe, a Baltimore girl, gave a splendid account of herself in Charlotte Walker's original role of June. The present week finds the Colonial devoted to a dim feature, "With the Movie Man in New York."

From present indications it looks as if Holy Week was to be observed more rigorously this year than ever before. The attractions scheduled for Easter Week are far from promising. The Academy will offer, Bosco, Talmo and Le Roy in an entertainment similar to Thurston. While Ford's will have the minstrels, and this after a week of darkness. With the numerous interesting plays and musical pieces on the road, the booking offices have not been overly kind to Baltimore in serving up such a theatrical fare for one of the best weeks in the season.

The numerous friends of John C. Little, the popular treasurer of the Academy of Music, will be grieved to learn of the death of his father, Harry Little, which occurred March 5. The Little boys, Con and John, are well known to many members of the profession, the former through his connection with the Nixon Theater in Pittsburgh and the latter from his long association with the Academy, where they have won hundreds of friends through their unfailing courtesy and good nature. I. B. KAHN.

PLOT UNFIT TO PRINT

"The Natural Law," Nevertheless, Was Played in Hartford Two Nights

HARTFORD, CONN. (*Special*).—"The Natural Law," a new play from the pen of Charles Sumner, a newspaperman, was presented by John Cort at Parson's Theater, Hartford, for the first time on any stage March 15-17. The play was widely advertised as "The Most Startling Play of the Generation," and it certainly lived up to all claims. In his desire to be daring the playwright threw convention to the winds, and as a consequence this play is one of the most daring, if not the most, ever produced in America.

The leading characters are guilty of the greatest immorality, and the play deals with such frankness with matters tabooed in respectable society that a complete outline of plot cannot be given in any self-respecting magazine.

Otto Kruger is fairly convincing in the part of "Jack" Bowling, a youthful athlete; Howard Hall is satisfactory as Dr. Ralph Webster, a physician whose ideas on morality are rather loose, but who is himself above criticism; Austin Webb is at his best in the part of Judge Wilde; Helen Holmes is appealing in the part of a wronged woman, and Theresa Maxwell-Conover is fairly effective in the role of a friend; Mrs. Mazzie Fisher takes a minor part.

The play went to Boston and, after two performances, was taken off by order of the censor.

"The Natural Law" was tried out Dec. 22, 1913, by a traveling stock company in Minneapolis. SEYMOUR WEMYSS SMITH.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—DeWolf Hopper, a returning favorite here, and company, in revivals of "The Mikado," "Iolanthe," and "Pirates of Penzance," attracted large and enthusiastic audiences at the Shubert Murat Feb. 25-27. "The Passing Show of 1914" drew big houses March 4-6. Gay Bates Post, in "Omar the Tentmaker," returned for his second week this season, March 8-13, and again the highest praise was bestowed by press and public.

At English's, annual visit of Al. G. Fields and minstrels, March 3, 6. David Warfield, who has not been seen here for five years, returned with his revival of "The Auctioneer," March 9, 10; genuine and hearty reception. John Drew in "Rosemary" March 12, 13. William Gillette, Blanche Bates, and Maria Dere in "Diplomacy" March 16, 20. "Prince of Pilsen" 23-27.

At the Lyceum, "Within the Law," most capably acted by Lytha Walters, William Lambert, Grace Spaeth, and others, attracted good houses, March 8-13. Indianapolis *Star* War Pictures week March 15. Eddie Foy and the seven Little Foys packed 'em in at Keith's Feb. 22-27. Gladys Clark and Henry Bergman, old favorites here, were royally received in "The Society Buds" March 1-3. Adelaide and Hughes were the big feature of the bill, March 8-13, delighting large audiences. Hawthorne and Ingalls, Chief Sale, Frances Nordstrom and company in "All Wrong," McCormack and Irving in a bright little flirtation act, Elsie Faye Trio and the Gladiators all scored. Houdini week March 15.

Fritz Kreisler played to a great audience that filled the theater, with the overflow on the stage, at the Murat March 5. Dr. Richard Burton, president of the Drama League of America, lectured before the local Drama League on "Play and Playgoer To-day," March 9. A reception followed the lecture. PEARL KINKWOOD.

Harry Bassett, late with Arthur Hammerstein's "High Jinks" company, is very ill at his sister's home in Cleveland.

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NEW ORLEANS

NEW ORLEANS (*Special*).—Nat Goodwin appeared at the Tulane March 12-26 in "Never Say Die." Billie Burke March 27-29.

Harvel Wolfe's sensational moving picture, "The Flight," proved a big drawing card at the Crescent March 13-20. At the St. Charles Orpheum the bill and attendance continue excellent.
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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Trenton, N. J., 24, Reading, Pa., 25, Harrisburg 26, Altoona 27, Akron, O., 29, Canton 30, Lima 31, Dayton April 1, Columbus 2, 3.

ALICE in Wonderland (Players Producing Co.): N.Y.C. 22-April 3.

ANGLIN, Margaret (James Shoogreen): N.Y.C. 22-27.

ARLISS, George: The Liebler): St. Louis 22-27.

BARKER, Granville: N.Y.C. Jan. 27—indef.

BARRYMORE, Ethel (Chas. Frohman): N.Y.C. Jan. 25-March 27.

BENNETT, Richard (Selwyn and Co.): Boston Feb. 15—indef.

BIRD of Paradise (Oliver Morosco): Wash. 22-27.

BLAIR, Eugenie, and Albert Phillips: Chas. T.-April 3.

BLUE Bird (Messrs. Shubert): N.Y.C. 15-27.

BURKE, Billie (Chas. Frohman): New Orleans 22-27, Beaumont, Tex., 29, Galveston 30, Houston 31, Austin April 1, San Antonio 2, 3.

CAMPBELL, Mrs. (The Liebler): Boston 15-27.

CELEBRATED Case (Chas. Frohman and David Belasco): N.Y.C. April 7—indef.

CLEVER Ones (Play Actors, Inc.): N.Y.C. Jan. 25—indef.

DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DADDY Long-Legs (Henry Miller): Cleveland 22-27.

DALY, Arnold: N.Y.C. April 5—indef.

DAMAGED Goods: Syracuse 22-24, Rochester 25-27.

DIPLOMACY (Chas. Frohman): Pittsburgh 22-27, Cleveland 29-April 3.

DRESSLER, Marie (Messrs. Shubert): Phila. 22-April 3.

DREW, John (Chas. Frohman): Minneapolis 22-24, St. Paul 25-27.

EVERYWOMAN (Henry W. Savage): Frisco 21-April 3.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FAVERSHAM, William (Leon and E. Gallagher): Balto. 22-27, Phila. April 5—indef.

FERGUSON, Elsie (Chas. Frohman): N.Y.C. Nov. 2-March 27, Wash. 29-April 3.

FORBES-ROBERTSON (Percy Burton): Milwaukee 22-27, Cinti. 29-April 3, Columbus 5-10.

HELP Wanted (Lait and Rafferty): Bloomington, Ind., 24, Shelbyville 25, Greensburg 26, Muncie 27, Ft. Wayne April 3, 4, Huntington 5, Bluffton 6.

HIGH Cost of Loving (Al. H. Woods): Chgo. 14-April 3.

HILLIARD, Robert (Klaw and Erlanger): Phila. 22-27.

HODGE, William (Lee Shubert): Ithaca, N. Y., 24, Binghamton 25, Scranton, Pa., 26, Wilkes-Barre 27.

ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.

INNOCENT (Al. H. Woods): Buffalo 22-27.

IN Old Kentucky: Detroit 22-27.

INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): N.Y.C. Feb. 15—indef.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

KICK In (Al. H. Woods): N.Y.C. Oct. 10-March 27.

KITTY MacKay (Wm. Elliott): Boston 20—indef.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.

MANN, Louis (Messrs. Shubert): Cinti. 22-27.

MANTELL, Robert (Wm. A. Brady): Detroit 22-27.

MAUDE, Cyril (The Liebler): Chgo. 8-27.

MILESTONES (Klaw and Erlanger): Balto. 22-27.

MIRACLE Man (Cohan and Harris): Buffalo 22-24, Ithaca 25, Auburn 27.

NATURAL Law (John Cort): Boston 15—indef.

NEW Henrietta (Joseph H. Brooks): Chgo. Dec. 27-April 3.

OLD Homestead (Frank Thomas): Cleveland 22-27.

OMAR the Tentmaker (Tully and Buckland): Peoria, Ill., 23, 24, Streator 25, Bloomington 26, Springfield 27, St. Louis 28-April 3, Kansas City 4-10.

ON Trial (Cohan and Harris): N.Y.C. Oct. 19—indef.

ON Trial (Cohan and Harris): Chgo. Dec. 27—indef.

ON Trial (Cohan and Harris): Springfield, Mass., 22-27.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Boston Dec. 28—indef.

PAIR of Sixes (H. H. Frazee): New Haven, Conn., 22-27.

PAIR of Sixes (Western: H. H. Frazee): Yazoo City, Miss., 24, Jackson 25, Birmingham, Ala., 26-28, Montgomery 29, Columbus, Ga., 30, Macon 31.

PAIR of Sixes (Central: H. H. Frazee): Hancock, Mich., 26, Ishpeming 29, Escanaba 27, Menominee, Wis., 28, Appleton 29, Oshkosh 30, Janesville 31.

PAIR of Sixes (Eastern: H. H. Frazee): Jersey City, N. J., 22-27.

PEG o' My Heart (Co. A: Oliver Morosco): Phila. Feb. 22—indef.

PEG o' My Heart (Co. B: Oliver Morosco): Eugene, Ore., 24, Corvallis 25, Albany 26, Salem 27, Portland 28-April 3.

PEG o' My Heart (Co. C: Oliver Morosco): Owatonna, Minn., 24, Faribault 25, Rochester 26, Winona 27, St. Paul 28-April 3.

PEG o' My Heart (Co. D: Oliver Morosco): Beloit, Wis., 24, Watertown 25, Beaver Dam 26, Appleton 27, Green Bay 29, Stevens Point 30, Marshfield 31.

PEG o' My Heart (Co. F: Oliver Morosco): Tecumseh, Mich., 24, Jackson 25, Lansing 26, Charlotte 27, Muskegon 28, Big Rapids 29, Ludington 30, Manistee 31.

PEG o' My Heart (Co. F: Oliver Morosco): Enid, Okla., 24, Tonkawa 25, Henrietta 29, Sapulpa 30, Vinita 31.

POLYGAMY (Modern Play Co.): N.Y.C. Dec. 1—indef.

POTASH and Perlmutter (Al. H. Woods): Seattle, Wash., 21-27, Astoria, Ore., 28, Salem 29, Roseburg 30, Eugene April 1, Corvallis 2, Albany 3, Portland 4-10.

POTASH and Perlmutter (Al. H. Woods): Toronto 22-27, Pittsburgh 29-April 3, Providence 5-10.

POTASH and Perlmutter (Al. H. Woods): Los Angeles 22-27.

PRODIGAL Son (Oscar Graham): Caddo, Okla., 24, Nocona, Tex., 25, Ryan, Okla., 26, Comanche 27, Apache 29, Granit 30, Cordell 31, Thomas April 1, Hydro 2, Okeene 3.

ROBSON, May (Academic Producing Co.): Davenport, Ia., 24, Burlington 25, Keokuk 26, Peoria, Ill., 27, Indianapolis, Ind., 29-31, Marion April 1, Muncie 2, Richmond 3, Dayton, O., 5, Springfield 6, Columbus 7.

SEA Wolf (Ben Stern): Boston 15—indef.

SEVEN Keys to Baldpate (Cohan and Harris): Phila. 8—indef.

SEVEN Keys to Baldpate (Cohan and Harris): Reno, Nev., 24, 25, Sacramento, Cal., 26, 27.

SHOW Shop (Selwyn and Co.): N.Y.C. Dec. 31—indef.

SINNERS (Wm. A. Brady): N.Y.C. Jan. 7—indef.

SKINNER, Otis (Chas. Frohman): Boston 22-April 3.

SONG of Songs (Al. H. Woods): N.Y.C. Dec. 22—indef.

SPOONER, Cecil: Grand Rapids, Mich., 25-27.

STAHL, Rosa (Henry B. Harris Est.): Portland, Ore., 24-29.

STARR, Frances (David Belasco): N.Y.C. Jan. 26—indef.

STOP Thief: Chgo. 20-April 10.

SUNNY South (J. C. Rockwell): Thompsonville, Mich., 24, Traverse City 25, Manistee 26, Charlevoix 27, Petoskey 29, Harbor Springs 30, Boyne City 31, Garland April 1, Grayling 2, Vassar 3, Marlette 5, Brown City 6, Cass City 7.

TELLTALE Lie (Messrs. Shubert): N.Y.C. 17—indef.

TEMPEST, Marie (John Cort): St. Louis 22-27, Kansas City 29-April 3, St. Joseph 4, 5, Omaha 6, 7.

TERRY, Phyllis Neilson (Joseph Brooks): N.Y.C. 1—indef.

TESS of the Storm Country: Chgo. 15-April 3.

THIRD Party (F. Ray Comstock): Boston 1—indef.

TRAIL of the Lonesome Pine: Chgo. Jan. 3, 25-27.

TRELAWNY (Joseph Brooks): N.Y.C. April 5—indef.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

TWIN Beds (Selwyn and Co.): Rochester, N. Y., 22-24.

UNCLE Tom's Cabin: Gilead, O., 24, Sandusky 27, Milan 28, Norwalk 29, Akron 30, Canton 31.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Pasadena, Cal., 24, Bakersfield 25, Visalia 26, Fresno 27, Frisco April 4-17.

WARFIELD, David (David Belasco): Chgo. 15-April 3.

WASHINGTON Square Players: N.Y.C. Feb. 15—indef.

WHITE Feather (Wm. A. Brady): N.Y.C. Feb. 4—indef.

WINNING of Barbara Worth (L. Yeomans): Los Angeles 22-27.

WITHIN the Law (Selwyn and Co.): Kansas City 22-27.

WITHIN the Law (Selwyn and Co.): Huntington, W. Va., 24, Marietta, O., 25, Parkersburg, W. Va., 26, Clarksburg 27.

YELLOW Ticket (Al. H. Woods): Jamestown, N. Y., 24, Fargo 25, Grand Forks 26, Crookston, Minn., 27, Winnipeg, Man., Can., 29-April 3.

TRAVELING STOCK

ANGELL: Barnesboro, Pa., 22-27.

BIJOU: Shepherd's Neck, N. C., 22-24, Enfield 25-27.

BOYER, Nancy (H. L. Hamilton): Stroudsburg, Pa., 22-27, Easton 29-April 3.

COLUMBIA: Lawrenceville, Va., 22-27.

COOK Players: Bradentown, Fla., 22-27.

DALLEY: Bay City, Mich., 22-27.

EAKLE: Cumberland, Md., 22-27.

LA ROY: Winchester, Ind., 22-27.

LEONARD Players: Thurman, Ia., 22-27.

NATIONAL: Delphi, Ind., 22-27.

SHERMAN: Joliet, Ill., 22-24, Elgin 25-27.

SUTHERLAND: Almond, Wis., 22-24, Red Granite 25-27.

OPERA AND MUSIC

BRINGING Up Father (Co. 1: Chas. H. Yale): Buffalo 22-27, Toronto 29-April 3.

BRINGING Up Father (Co. 2: Chas. Foreman): Victoria, B. C., 23, 24, Vancouver 25, Kamloops, Alta., 26, Revelstoke 27, Calgary 29-31.

BRINGING Up Father (Co. 3: Kent. O., 24, Akron 25-27, Painesville 29, Ashtabula 30, Beaver Falls, Pa., 31.

BUNNY, John: Phila. 22-27.

DANCING Around (Messrs. Shubert): Pittsburgh 22-27, Buffalo 29-April 3.

ELTINGE, Julian (Al. H. Woods): Chgo. Feb. 15-April 10.

FADS and Fancies (Klaw and Erlanger): N.Y.C. 8—indef.

GIRL from Rector's: Chgo. 15-April 3.

GIRL from Utah (Chas. Frohman): Chgo. 22—indef.

HANKY Panky (Lew Fields): B'klyn 22-27.

HELLO, Broadway (Cohan and Harris): N.Y.C. Dec. 25—indef.

HIGH JINKS (Arthur Hammerstein): Oakland 22-24, San Jose 25, Fresno 26, Bakersfield 27, Los Angeles 28-April 3, San Diego 4, 5, Pasadena 6.

HIGH Jinks (Arthur Hammerstein): Grand Rapids, Mich., 24, 25, Kalamazoo 26, Lansing 27.

HITCHCOCK, Raymond (Cohan and Harris): N.Y.C. 22—indef.

IT's a Long Way to Tipperary (John P. Sullivan): Indianapolis 21-27, St. Louis 28-April 3.

IT's a Long Way to Tipperary (Chas. Southwell): Cedarburg, N. Y., 24, Goshen, 25-27, Burlington, 29, Plattsburg, N. Y., 30, Cedensburg 31.

KELLERMANN, Annette: Detroit 22-27.

LILAC Domino (Andreas Dippel): Boston 1—indef.

LITTLE Cafe (Klaw and Erlanger): Worcester, Mass., 24, Prov., R. I., 25-27.

McINTYRE and Heath (John Cort): Cleveland 22-27, Pittsburgh 29-April 3, East Liverpool, O., 5, Sharon, Pa., 6, Youngstown, O., 7.

MAID in America (Messrs. Shubert): N.Y.C. Feb. 15—indef.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 20—indef.

MUTT and Jeff in Mexico (Co. 1: Joe Pettingill): Paterson, N. J., 22-27, Prov., R. I., 29-April 3.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): St. Paul 21-24, Minneapolis 25-27, Madison, Wis., 28, Fond du Lac 29, Sheboygan 30, Manitowoc 31.

MUTT and Jeff in Mexico (Co. 3: Grif Williams): Albert Lea, Minn., 24, Northfield 25, Owatonna 26, Rochester 27, La Crosse, Wis., 28, Prairie du Chien 29, Decorah, Ia., 31.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Shenandoah, Pa., 24, Bloomsburg 25, Hazleton 26, Lansford 27, Bridgeton, N. J., 29, Wilmington 30, Vineland 31.

NOBODY Home (F. Ray Comstock): N.Y.C. April 5—indef.

ONLY Girl (Joe Weber): N.Y.C. Nov. 2—indef.

OUR Children (Oliver Morosco): Chgo. Dec. 20—indef.

PASSING Show of 1914 (Messrs. Shubert): Kansas City 22-27.

PRINCE of Pilsen (P. J. Kelly): Dayton, O., 22, 24, Indianapolis, Ind., 25-27, Cinti. 28-April 3.

RED Rose (W. J. Derthick): Edmonton, Alta., Can., 22-24, Calgary 25-27, Vancouver, B. C., 29-31, Nanaimo April 1, Victoria 2, 3.

RED Widow (Philip H. Niven): Dublin, Ga., 24, Macon 25, Milledgeville 26, Athens 27.

SARI (Henry W. Savage): Cinti., 21-27, Indianapolis April 1-3, St. Louis 4-10.

SPITTORRER Morn (Central: Rowland and Clifford): Norwich, N. Y., 24, Oneida 25, Syracuse 26, Ithaca 27.

SEVEN Hours in New York (O. D. Woo): Norwich, N. Y., 22, Yonville 26, Watertown 27, Gouverneur 29, Canton 30, Potsdam 31, Massena April 1, Plattsburg 3.

TO-NIGHT's the Night (Messrs. Shubert): N.Y.C. Dec. 24-April 3, Boston 5—indef.

TRENTINI, Emma and Clifton Crawford (Arthur Hammerstein): N.Y.C. 8—indef.

WATCH Your Step (Chas. Dillingham): N.Y.C. Dec. 8—indef.

WHAT's Going On? (John Cort): Chgo. Feb. 22—indef.

WHEN Dreams Come True: Allentown, Pa., 22, Easton 23, Atlantic City, N. J., 26, 27.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Frisco 22-April 3.

MINSTRELS

DUMONT'S: Phila. Sept. 14—indef.

FIELD'S, Al. G.: Muskogee, Okla., 24, Ft. Smith, Ark., 25, Hot Springs, Ark., 26, 27, Sherman, Tex., 29, Wichita Falls 30, Amarillo 31, Trinidad, Colo., April 1, Pueblo 2, Colorado Springs 3, Denver 4-10.

O'BRIEN, Neil (Cecil B. Hoite): Gadsden, Ala., 24, Rome, Ga., 25, Chattanooga, Tenn., 26, Asheville, N. C., 27, Spartanburg, S. C., 29, Athens, Ga., 30, Atlanta 31, April 1, Winston-Salem, N. C., 2, Lynchburg, Va., 3, Baltimore 5-10.

RICHARD and Pringle (Richland and Pringle): Waynesburg, Colo., 24, Lemasters 25, Antonito 26, Pagosa Springs 27, Durango 28, Silverton 29, Farmington, N. Mex., 30.

MISCELLANEOUS

BARNES, Al. G., Circus: Rockford, Col., 24, Visalia 26, Tulare 26, Coalinga 27.

DUNCAN, Isadora: N.Y.C. 15-27.

LES BOY, Tajma and Boone: Wheeling, W. Va., 24, 25, Cambridge, Md., 26, 27, Easton 29, Chestertown 30, Marietta (Jack Jones) the Wilmington Dec. 22-27, Phila. 29-April 3, Balto. 5-10.

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LETTER LIST

WOMEN

Andrews, Adora, Peggy Austin, Barton, Gladys, Annette Berger, Irene Bentley, Belle Buckley, Mrs. A. Bierry, Castwell, Corinne, Fern Cotrick, Jessie Carr, M. Chaffee, Mrs. Chas. Orain, Ida Conquest, Delor Chandler, Fay Courtenay, Alice Clifton, Daley, Dorothy, Leila Davies, Minnie Dupree, Lillian A. Devore, Mlle. Delores, M. Dunwoody, Edwards, Pania, Forrest, Kirsteen, Goodwin, Darel, Augusta Gregory, Grace, Mrs. H. J. Hewitt, Vivian Harden, Fayne Hilton, M. Hamilton, Hennark, Jane, Lechler, Ruth, Nellie Lauriette, Irene Lanford, Charlotte Lillard, Mitchell, Norma, Gladys Malverne, Eva Matthews, G. Mack, Nelson, Jeanette, Oatman, Martha, Rose, Eleanor, Violet Romer, Lillian Rhodes, Emily Rizl, Stewart, May, Beth Bommer, Wells, Mrs. Carl Smith, Miriam Shelby, Tillie Sallinger, Miss Billie Smay, Townshend, Mrs. W. J., Turner, Kittie, Vane, Lois, Lucy Vinson, Winimka, Isabelle, Mrs. Laura Walther, Anna Wheaton, Olive Wyndham, Miss Billie Wilson.

MEN

Abrams, Edw., Earnest Anderson, Paul Anderson, T. Andre, Bacor, Monroe, Francis Burke, Arthur Benton, Jack Berkman, Harry Brown, Sheridan Block, Walter Brian, Billy Burkety, Will Black, Bert Brecken, Cullen, W. F., Cameron Clemens, Tom, Cooke, Owen Coll, L. Y. Clark, J. E. Cline, De Maine, Gordon, Addison Dolan, Chas. Douglas, Arthur Douglass, Edwards, A. J., Adelbert Elliott, W. C. Himendorf, Fricberger, Edw., Glasgow, Jas., Louis Gordon, Geo. Graves, Richard Garrick, Barney Gilmore, Mr. Giecke, Vaughan Glaser, Harkins, W. S., A. Humas, Wm. Healy, Mahlon Hamilton, Edwin Holmes, Val Harris, W. J. Henderson, Irwin, Thos. J., Jessup, Stanley, Hugh Jeffrey, Kennedy, T. C., Latocha, Albert, David Landau, Mansfield, Robt., Jos. Marvin, Jos. Mayon, F. Miller, Robt. Mersel, Harry, Monroe, Jas., Memphian, W., McMaster, Geo. McLellan, Al. McOlvey, Marlowe, Oscar, Wedgwood Nowell, Proctis, Wm. Jacque Pierce, Lawrence, Peterson, Frank, Phelps, Thos. Phillips, Quisley, Jay, Ramage, D. J., Jos. Noble, Willard Reynolds, Edw. Rosenbaum, Jr., Jos. Rosner, Harry S. Robinson, E. Rautenberg, Sabine, Leroy, Gordon Standing, Armand St. Claire, Harry Sherman, Pilcton, J. K., Geo. Turner, Wm. L. Thorne, Warner, Richard, Burton Williams, Wm. Wade, Douglas Wood, J. Purcell, Wheeler, Geo. Witherspoon, Clement Wakefield.

SPOKANE

SPOKANE, WASH. (Special). — "The Yellow Ticket" played at the Auditorium to biz and enthusiastic houses March 12, 13. Perlmutter" drew good business March 10, 11. The rest of the week the Baker Players in "Divorcons" held the stage. It was the smartest and brightest of their offerings thus far. "The Man from Home" is underlined.

W. S. McCaa.

MUSIC IN EL PASO

EL PASO, TEX. (Special).—Spanish Opera company in repertoire at the El Paso week March 15. James G. McNary, first vice-president of the First National Bank, and a musician of a good deal of note, has succeeded in securing a guarantee of $3,000 for the performance of the Metropolitan Opera House orchestra in El Paso on Friday, May 7, at the El Paso.

T. E. Shelton.

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WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Beatrice Herford Enters the Varieties—Lillian Albertson and Molly McIntyre in New Sketches

Lumiere, N. Y.

MISS NELLIE V. NICHOLS,
Now Appearing in the Middle West.

VAUDEVILLE has another brilliant artiste. Beatrice Herford entered the varieties at the Colonial last week.

Miss Herford and Her Monologues

Miss Herford's monologues are delightfully—and humanly—funny. There is a splendid sense of characterization and a sparkling humor beneath them. She gives the monologues deftly, too, with little touches of expression and voice to point the character painting.

Miss Herford offers three numbers: of two women and a little girl invading a restaurant while on a shopping tour; of a lady from the suburbs visiting an employment agency in search of a second girl; and the remarks of a slangy ten-cent store clerk. It would be hard to mention one above another.

Miss Herford is totally untheatrical. The vaudeville folk at the Colonial—used to a dramatic entrance and a crash of music as a finale—possibly didn't quite comprehend the full breadth and depth of her art. But she did reach their sense of humor.

Miss Albertson's Feminist Sketch

One more "votes-for-women" playlet reached vaudeville at the Colonial. Lillian Albertson used the feminist sketch, "The Law's a Wonderful Thing," written by Evelyn Blanchard and Adele Stedman, for her return to the stage.

It seems—according to a stereopticon slide which preceded the playlet—that in many states the father is sole guardian of his children, and, in a few states, he can will away the custody of a child as he pleases. "The Law's a Wonderful Thing" is a plea for the rights of the mother.

The scene is laid in the nursery of a foundling asylum. The mother has fled from her dissolute husband and placed her baby daughter in the asylum, while she herself has become a nurse in order to watch over the child.

The husband appears in a drunken stupor and demands the baby. She succeeds in drugging him and the child is adopted by a couple who appear in timely quest of just such an infant. Then the hubby recovers and is thoroughly repentent. It is the first time, it seems, that he has touched liquor in six months. But his reformation is too late, since the baby is gone. Then, however, the couple return with the child—having changed their mind about adopting her. "She's cried ever since we left here," is their exact explanation. And there you are!

Of course, the whole thing is utterly impossible and unreal. In fact, it is a pretty poor playlet in structure and appeal. If anyone could make it possible, that actress is Lillian Albertson. We haven't forgotten her compelling playing of the wife in "Paid in Full." She is just as simple, direct and sincere—almost modestly simple, indeed—in her playing. The other roles are done as well as possible, but the whole thing fails to ring true.

We hope Miss Albertson will try again with a sketch that measures up to her ability.

Mignon's Imitations

Some two years ago we saw Mignon at the Union Square. Last week she was at the Colonial. In the interim, Mignon has advanced—in ability to get over. She does imitations, but, except for suggesting the

Floyd, N. Y.

MISS SOPHYE BARNARD,
Heading the Revuette, "Step Lively," Written by Tommy Gray.

dancing style of Bernard Granville and the syncopated singing of Eddie Leonard, there is nothing to distinguish her mimicry. Once she offers Marie Dressler, although the result hints at Ruth Roye.

Mignon does hold her audience and she does draw applause. She has learned how to make herself felt—to make her little count. All of which goes to show that anyone can advance—if they study their audiences and themselves.

Prince Lai Mon Kim is a Chinese tenor who fearlessly does everything from "Mother Machree" and "I Hear You Calling Me" to "Chinatown." He sings fairly well, but his material is poorly chosen. Really the best thing he does is "By the Beautiful Sea" in Chinese. The lyric sounds better in the Celestial tongue than in the original Tinpanalley language. Lai Mon Kim tries to use gestures occasionally, but he does best when he maintains an Oriental repression—which is always effective.

Molly McIntyre as a Slavey

Good sketches seem few and far between. Molly McIntyre, too, made a bad selection of vehicle in "That Little Devil," programmed as a "play about plain people." The author's name was omitted, but the piece was obviously of English mould. It was withdrawn after the opening matinee.

Miss McIntyre played a little slavey, Nan, a sort of Tom-boyish madcap whose relatives are about to be dispossessed for nonpayment of rent. Nan takes the money they have saved for years towards the payment of her future education and settles the rent bill. That's about all there is to the story, outside of Nan's love for a young workingman. He persuades her that she shouldn't be so much of a Tom-boy, so she "tidies" up in the center of the stage, using real water to wash her face.

The creator of "Bunty" had a hopeless struggle with the sketch. She had an appealing moment or two—but the vehicle amounted to nothing. The other roles were but passably played. Miss McIntyre had a Scotch burr, by the way, the lover an English accent, while the guardians seemed neutral.

Joe Santley Pleases Again

Joseph Santley brought back his ingratiating and appealing little specialty—a series of neatly done songs and graceful dances. The young star is still assisted by Ruth Randall, who has personality, and Josephine Kernell, who is pleasing to watch.

Santley and his assistants provided the bright moments of the Palace programme.

Thomas Egan, Irish singer of Irish songs, helped the Palace observe St. Patrick's Day.

The tenor was very nervous at the Monday matinee. He sang "Mother Machree," "A Little Bit of Heaven Called Ireland," "Sweet Molly O" and "I Hear You Calling Me"—and did them rather sweetly. Most of these numbers are at present being done to death by tenor vaudevillians.

Catherine Calvert again appeared at the Palace in Paul Armstrong's sketch, "To Save One Girl," with its honest young politician who outwits an unscrupulous gang of politicians. It is full of obvious theatric claptrap, but it is rather melodramatically effective, too. At least it holds an audience.

Nan Halperin's Return

Nan Halperin came back to Broadway at the Victoria with a new kiddie number, "The Youngest of

MADAME OLGA PETROVA,
Recently Returned to the Varieties.

the Family," depicting the troubles of the junior member of a large family. Miss Halperin did the little song of child philosophy neatly.

Master Kenneth Casey, once a Vitagraph player, made his first New York appearances at Hammerstein's after a season in England and South Africa. The boy's act is preceded by a short photoplay, in which he plays a leading role. Then he does his specialty, which ranges from a recitation and a Scotch song to violin, cornet and piano playing. Elimination of the recitation, "If the Mrs. Says it's Black, it's Black," would help. The Victoria audience seemed to know and like Casey. He went very well. We have often wondered why more popular photoplayers didn't try the varieties. The film is the best of all press agents.

Valeska Suratt came back to town in "Black Crepe and Diamonds." The near-symbolical affair always provides us with our week's best chuckle. Miss Suratt is wearing one or two new "creations," such as a filmy pancake hat which balances on her forehead at a perilous awning angle.

We had hoped that Miss Suratt would appear in blackface, but she is still working in vermillion. Indeed, one of the comic touches of "Black Crepe" comes when she kisses Love and leaves the imprint of her lips upon his face.

But all joking aside, Miss Suratt does personify the midnight spirit of Broadway.

THE CHICAGO BILLS

CHICAGO (*Special*).—Joan Sawyer, assisted by George Harcourt, danced into a hit at the Palace Music Hall last week. Toby Claude was a very pleasant feature of the programme in her sprightly revue. Harrison Brockbank presented his Napoleonic episode, "The Drummer of the 76th," in which a child player, Master Keats, does admirably. Richard Haveman's animals rounded out the bill in an interesting way.

Manuel Quiroga pleased music lovers at the Majestic. J. C. Nugent offered "The Prince," and Elida Morris introduced her single. Montgomery and Moore, the Avon Comedy Four, and Joe Boganny's Bakers were also on the bill.

A. C. WILKIE.

VAUDEVILLE GOSSIP

John and Winnie Hennings have a revue offer from Albert de Courville. They are due to open at the London Hippodrome next month.

Joseph Santley is leaving vaudeville to head a Shubert Chicago revue, intended for a Summer run. John Cort has been trying to secure Santley for a new production.

Eva Tanguay's popularity continued undiminished. In each city of her road tour Miss Tanguay is drawing unusual business. She has, by the way, been mentioned in connection with a Chicago Summer revue, in which Cohan and Harris are rumored to be interested.

Plans for the new Providence, R. I., Keith house are being completed under the supervision of Mr. E. F. Albee and Mr. Westover, head architect of the Keith Circuit. The new house will seat 2,500.

Homer Miles and Helen Roy will be members of the Albee Stock company at Providence, R. I. The company opens April 12.

Sam Barton, the tramp comedian, opened at the Liverpool Hippodrome on March 1. He scored, according to reports, and his original bookings of eight weeks will be indefinitely extended.

Wellington Cross will remember Denver for a while at least. Two weeks ago, while passing through Denver, Cross and Josephine were met at the station by Manager Max Fabish and rushed to the theater to take the place of Sylvester Schaffer. Schaffer was delayed by a storm in arriving from Kansas City. Cross and Josephine could not locate their trunks but worked in street attire. While they were appearing that evening a thief entered Cross's dressing-room and "lifted" all his money, along with some other valuables.

The three Grae Sisters and Dale Devereaux are now offering their song revue with success in the Middle West, according to reports. Mr. Devereaux was formerly with the piano act of Clark and Devereaux. The Grae Sisters and Mr. Devereaux start East shortly.

COMING HEADLINERS

Week of March 29.—*Palace*, Madame Bertha Kalich and company; *Victoria*, Rosie Lloyd, Riggs and Witchie; *Colonial*, Madame Nazimova and company; *Alhambra*, Misses Campbell, *La Milo*; *Royal*, George McFarlane; *Bushwick*, Mrs. Leslie Carter and company; *Prospect*, Evelyn Nesbit and Jack Clifford.

Week of April 5.—*Victoria*, Belle Baker; *Colonial*, Violet Dale, D'Agarieff; *Alhambra*, Mrs. Leslie Carter and company; *Royal*, Kajiyama; *Orpheum*, Gertrude Hoffman and revue; *Bushwick*, Madame Nazimova and company; *Prospect*, Henrietta Crosman and company, Misses Campbell.

ZIEGFELD'S MIDNIGHT REVUE FOR THE VARIETIES

Keith Dressing Rooms Being Made Into Parlors de Luxe—Nella Webb in London

BY WALTER KINGSLEY

GERTRUDE HOFFMAN'S revue at the Colonial this week is a three-ring circus of comedy, dancing, travesty and sensation in twelve scenes all boiled down to the running space of one hour. Miss Hoffman has pared everything down to the nerves. She herself has added new subjects to her gallery of imitations and new dances to her classical repertoire. The Hoffman revue is a feverish rush to a big fire.

Ned Wayburn is whipping his big tabloid revue into shape on the road and hopes to open at the Palace next week. William Raymond Sill has joined out with Wayburn in his new organization for musical production on a big scale. The reports on the Wayburn show indicate that it is going to be well worth while, but that, at present, it is almost too much for the money. It is being cut down and compressed and arranged to run on schedule time.

It is time that the law established a closed season for critics. The eminent intellectual of the very great daily, who was crippled as to one half of his activities last week, was bagged too late in the season for good sportsmanship.

Florenz Ziegfeld is minded to send his "Midnight Revue" into vaudeville when he changes the bill on the New Amsterdam Roof. It looks very much like a summer of musical tabloids.

Ardent peace lovers and suffragettes have started an endless chain of letters on "War Brides." Aided and abetted by the press department of the Palace, the endless chain has expanded to the four boundaries of the nation and already more than 300,000 letters have been received. It is expected that more than a million letters, speaking in praise of Nazimova and "War Brides," will be written before the chain breaks. She, by the way, will be at the Colonial next week and already the advance sale indicates capacity for fourteen performances. It is not unlikely that she will be held over for a second week. Her success is beyond compare greater than anything that vaudeville has ever known. Weeks and weeks ahead sell-out business is guaranteed in every town she is booked to appear in and other cities are sending in long petitions asking that she play for their women.

Jack Wilson will be with us at the Colonial next week. Following that, Jack will flit right back to the west after his week on Broadway, which he has booked to permit to arrange his affairs preliminary to the long Orpheum tour. It is certain that the Orpheum patrons are going to have a lot of laughs for the next few months, for, if anyone can be reckoned "sure fire," it is Wilson.

Mme. Rejane is playing a new sketch at the London Coliseum, called "The Bet." It is not unlikely that she will be seen at the Palace in the near future. Her new vehicle is by Regina Regis.

Vaudeville has become so exacting in its demand for novelties and new personalities that the scouts seeking acts may be found everywhere. Even in war-ridden countries they are busy. It is reported that several acts will be developed out of features in Cosmo Gordon Lennox's revue, "1915," at the London Alhambra. In small time every act is studied with care and precision in the endeavor to find the germ of something new that may be educated into "big time" class. The Keith explorers leave nothing unexplored that might provide a fresh sensation for two-a-day audiences.

Nella Webb is back in London, where she is a mighty favorite. In England Miss Webb is appearing in a British version of Lasky's "Beauties."

The Keith dressing rooms are being done over in white enamel. Electric lights of high candle power have been set around the new mirrors and the windows hung with chints. It will be a short step to putting fresh flowers in the rooms daily. At any rate the Keith dressing rooms are like boudoirs. The improvement started at the Palace, which Elmer Rogers maintains like a parlor de luxe.

The forthcoming appearance of Herbert Kelcey and Effie Shannon at the Alhambra is causing no end of talk and a distinguished audience will greet their opening. Kelcey and Shannon are gold from the mint, and their presence in vaudeville is attributed to the present-day class of Keith variety.

JOSEPH SANTLEY,
Now Making His Farewell Appearances in Vaudeville.

NAN HALPERIN TO TAKE LONG REST; VIOLET ROMER FOR VARIETIES

Bertha Kalich in "The Victim"—Herbert Kelcey and Effie Shannon Present H. S. Sheldon Sketch

Last week's engagement at Hammerstein's Victoria is likely to be Nan Halperin's final appearance in New York for nine months. Miss Halperin plans to return to her home in Chicago after the present week at the Maryland Theater in Baltimore. She will take an extended rest through the Spring and Summer.

Miss Halperin will start on an Orpheum tour on Aug. 1, reaching the Coast in time to see the Panama Exposition. The routing will bring the clever little artiste back to the Palace at Christmas time in a brand new specialty.

Violet Romer, the dancer, will soon be seen in vaudeville. Miss Romer is well known in this country through her appearances as premiere danseuse in "Kismet" and "Joseph and His Brethren."

Vaudeville has another playlet in which the dramatic clock is turned backward, somewhat after the manner of "On Trial." It is Madame Bertha Kalich's new vehicle, "The Victim," adapted from the Russian of Ossip Dymow. The sketch is staged in three parts, a prologue, the play and an epilogue. The novelty arises from the fact that the dramatic action of the prologue comes thirty minutes after the actual play, while the epilogue happens fifteen minutes after the prologue. In other words, the prologue is timed at 6 P.M., the play at 5.30 P.M., and the epilogue at "about 6.15 P.M." The playlet has been Americanized, the action taking place at a country home at Westchester. Madame Kalich's supporting company includes Leonard Craske and Robert Stowe Gill. Robert Milton is staging the playlet. The leading masculine role was offered to Stewart Baird.

Madame Kalich will bring "The Victim" to the Palace on Monday.

"The Red Hate," John Willard's playlet in which Emmett Corrigan is now appearing, also has the trick of inverting time. "The Red Hate" shows a convict in prison and then the actual crime which brought him behind the bars. A boudoir scene in "The Red Hate" has a touch of the sensational, according to the Southern reviewers. Miss Lillian Tucker plays the leading role with Mr. Corrigan.

"The Red Hate" is likely to come into the Palace on April 5.

"The Red Hate" was produced by Lee Kugel and Gus McCune. Messrs. Kugel and McCune are actively entering the producing field. Early this week they offered "Fisherman's Luck," written by Salisbury Field, one of the authors of "Twin Beds," at the Fifth Avenue Theater, with Lawrance D'Orsay as the star.

Messrs. Kugel and McCune are presenting Herbert Kelcey and Effie Shannon in the varieties. Mr. Kelcey and Miss Shannon will be seen in "At Sunrise," a playlet by H. S. Sheldon, who wrote "The Havoc." "At Sunrise" is described as a military—but not a war—sketch. Conflict between love and duty is the theme, but it is said to be handled in a new way. Mr. Kelcey and Miss Shannon open their tour at the Alhambra on Monday, with the Colonial and Orpheum to immediately follow.

Another sketch by Mr. Sheldon, called "A Friend in Need," has been secured for Paul Gilmore by Messrs. Kugel and McCune. Mr. Gilmour opens at Atlanta on Monday, with a tour of the Southern time to follow.

The new producing firm has two novelties in the way of satirical sketches. One is a satire on Pinero by McDonald Hastings, author of "The New Sin." It is called "Played Out," and will be presented by a company including Ed Radcliff and Marion Kirby. The other is a satire on "Hindle Wakes," by Ethel Lloyd Patterson.

They have accepted an adaptation, by Marion Fairfax, of a Cassidy story by Larry Evans. Another early production will be "The Danger Line," with John T. Doyle. The sketch was written by Mr. Doyle himself and calls for a big scenic production.

Kate Congdon will be presented in songs and character bits. Annette Finck will be offered in a novelty specialty.

Messrs. Kugel and McCune recently produced a farce, "Come Across," at the Colonial for a Sunday night try-out. Walter Percival, who had the leading role, was taken ill immediately after and the sketch had to be temporarily shelved. Mr. Percival has recovered, however, and an early opening will likely be secured. "Come Across" was adapted from the French by Mr. Kugel and Mr. Percival.

Tully Marshall is to appear in vaudeville under the direction of Joseph Hart. Mr. Marshall's vehicle will be "Playing the Same Game," by Aaron Hoffman. Margaret Green will be leading woman.

Irene Martin and Harold Edgar Thomas open their variety tour, booked by Edward S. Keller, at the Maryland in Baltimore on April 5.

Florens (nee Florence) Tempest and her former vaudeville partner, Marion Sunshine, are reuniting for vaudeville. They will open shortly.

Blossom Seeley has postponed her entrance into vaudeville. She is at Martin Springs with her husband, "Bube" Marquard.

Beatrice Herford has been given a vaudeville routing, following her successful week at the Colonial. Next week Miss Herford will be seen at Keith's in Washington.

Nora Bayes is out of the Winter Garden production, "Maid in America." On Monday Miss Bayes will open her vaudeville season to the Palace. Rita Gould, who has been playing on the Loew time, succeeded Miss Bayes at the Winter Garden.

Bernard Granville and De Haven and Nice will be in the new Tommy Gray-Louis Hirsch revue, to be produced by Ned Wayburn, Inc., at the Century Theater. Charlotte Greenwood and Sydney Grant will also be in the cast.

Stoker and Bierbauder have routed the Five Musical Byrons for an Orpheum tour, opening at St. Paul on April 4. Francis Nerestrom has been booked for the Orpheum, opening at Des Moines, Iowa, on Monday.

Mrs. Robert Downing, wife of the former actor and now minister of a Wilmington, Del., church, made her debut in vaudeville on Thursday, March 18, at the Garrick in Wilmington. Mrs. Downing offered a one-act playlet of her own, "Not Wanted," and was supported by Helen Violetta, Dorothy Boley, and M. Hallowell.

IN THE VAUDEVILLE SPOTLIGHT

A son, Mason Bentham Goldsmith, was born on Monday, March 15, to Mr. and Mrs. Arthur Goldsmith. Mr. Goldsmith is office manager for M. S. Bentham.

G. Schirmer, Inc., has released the leading musical numbers of Victor Herbert's "The Debutante" for vaudeville. The released numbers include "The Love of the Lorelei," "Call Around Again," "The Gay Life," and other songs which should prove unusually popular in the varieties.

Mr. and Mrs. Robert Grau have been presented with a life pass to all of the Keith theaters by Mr. E. F. Albee.

Rosemary Scully has been engaged to support Sarah Padden in the playlet, "The Little Shepherd of Bargain Row." The sketch has been booked over the Pantages time, opening April 19. Miss Padden will be seen in the East next season.

Harry Beresford, at present successfully touring in Tom Barry's playlet, "Twenty Odd Years," has received an offer to appear in England, opening in June.

Robert McIntyre, first tenor, of the original Clipper Quartette, has organized a new quartette to bear the old name and numbering, besides himself, Edward Hay as second tenor, Sidney Miner as baritone, and William Atwell as basso.

Hazel Harroun has the ingenue role in the second cast of "War Brides," which opened at the Maryland Theater, Baltimore, on Monday. Gilda Varesi is playing the Nazimova role.

The title of Lillian Albertson's playlet, written by Evelyn Blanchard and Adele Stedman, was changed from "Jane" to "The Law's a Wonderful Thing" during the past week at the Colonial. The shift was made at the request of Charles Frohman, who produced a Nicholas Lestoeq comedy by that name a number of years ago.

Molly McIntyre withdrew from the Palace bill last week after the Monday matinee. Her sketch, "That Little Devil," failed to reveal vaudeville qualities. Miss McIntyre was succeeded by the Princess Radjah.

CURRENT BILLS

Colonial.—Gertrude Hoffman and Revue, Hermine Shone and company, Donahue and Stewart, Marion Weeks, Eddie Carr and company, Denny and Borie, Queenie Dunedin.

Royal.—Lillian Shaw, Long Tack Sam company, Misses Campbell, Laddie Cliff, Bert Leslie, Five Statues, Beaumonte and Arnold, Four Melodious Chaps, Louis Stone.

Helen Ware and company, Belle Baker, "Neptune's Garden," Josie Heather and Henry Marshall, Donahue and Stewart, Meyako Sisters, Eddie Carr and company, "Eloping," Ed. Marshall.

Victoria.—Lillian Lorraine, Cecil Cunningham, Valeska Suratt, Charles Zimmerman, Comfort and King, Claudius and Scarlet, Mr. and Mrs. Sam Bearn and Helen Ely, "Tin Beds."

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Orph., Portland.
ADGIE, Al.: Bijou, Savannah, 22-24; Victoria, Charleston, 25-27; Orph., Jacksonville, 28-April 3.
ACME Four: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
ACT Beautiful: Hudson, Union Hill, N. J.
ADAMS, Billy and Edith: Bijou, Savannah, 20-31; Victoria, Charleston, April 1-3; Lyric, Richmond, 5-7; Colonial, Norfolk, 8-10.
ADELAIDE and Hughes: Majestic, Chgo., 28-April 3.
ADLER and Arline: Columbia, Grand Rapids; Palace, Chgo., 28-April 3.
AERIAL Buds: Dominion, Ottawa, Can.
AHEARN, Charles, Troupe: Forsythe, Atlanta; Lyric, Richmond, 29-31; Colonial, Norfolk, April 1-3; Maryland, Baltic, 5-10.
ALEXANDER and Scott: Lyric, Richmond, 22-24.
ALEXANDER Kids: Keith's, Wash.
ALLMAN and Stone: Keith's, Prov.; Keith's, Cinti., April 5-10.
ALPINE Troupe: Keith's, Boston.
ALVINOS, Musical: Poli's, Scranton, April 5-10.
AMARANTHS, Four: Orph., Kansas City; Orph., Sioux City, 28-April 3.
AMERICAN Dancers, Six: Forsythe, Atlanta, April 5-10.
ANNAPOLIS Boys, Five: Prospect, B'klyn; Keith's, Wash., 29-April 3; Grand, Pittsburgh, 5-10.
ANTWERP Girls, Four: Keith's, Columbus, 29-April 3; Keith's, Toledo, 5-10.
ARDATH, Fred J., Co.: Orph., Seattle; Orph., Portland, 28-April 3.
ARMENTO, Angelo, Trio: Shea's, Toronto.
ARNAUT Brothers: Shea's, Buffalo; Shea's, Toronto, 29-April 3; Keith's, Boston, 5-10.
ARAHI Guiguette: Maj., Chgo.
ASTAIR, Fred and Adele: Keith's, Louisville, April 5-10.
ATTELL, Abe: Orph., Seattle, 28-April 3.
AUBREY and Rich: London, 29-April 3; Grand, Syracuse, 5-10.
"AURORA of Light": Maryland, Baltic.
AUSTRALIAN Woodchoppers: Temple, Rochester; Keith's, Boston, April 5-10.
AVON Comedy Four: Keith's, Wash., April 5-10.
BAKER, Belle: Alhambra, N. Y.C.; Orph., B'klyn, 29-April 3; Victoria, N.Y.C., 5-10.
BALL and West: Keith's, Indianapolis, 29-April 3.
BALL, Eleanor E.: Orph., Salt Lake City; Orph., Denver, 28-April 3.
BALL, Ernest R.: Orph., B'klyn; Alhambra, N.Y.C., 29-April 3; Bushwick, B'klyn, 5-10.
BANKOFF and Girlie: Orph., Omaha; Orph., Minneapolis, 28-April 3.
BARABAN and Grohs: Orph., Frisco; Orph., Oakland, 28-April 3.
BARNARD and Searth: Colonial, Erie, Pa., 29-April 3.
BARNES and Crawford: Orph., Winnipeg.
BARNES, Stuart: Prospect, B'klyn; Royal, N.Y.C., 29-April 3; Hudson, Union Hill, N. J., 5-10.
BARRAT, Arthur: Keith's, Toledo, April 5-10.
BARRY and Wolford: Grand, Pittsburgh; Keith's, Phila., 29-April 3.
BARRY, Mr. and Mrs. J.: Orph., Des Moines; Orph., Omaha, 28-April 3.
BEAUMONT and Arnold: Royal, N.Y.C.; Maryland, Baltic, April 5-10.
BEAUTIES, The: Keith's, Wash.
BELL Family: Orph., St. Paul; Orph., Minneapolis, 28-April 3.
BENDIX Players: Maj., Dallas; Maj., Houston, 28-April 3; Maj., San Antonio, 4-10.
BERESFORD, Harry, Co.: Forsythe, Atlanta, April 5-10.
BERGEN, Alfred: Columbia, St. Louis; Maj., Milwaukee, 28-April 3; Temple, Detroit, 5-10.
BERGERE, Valerie, Co.: Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27.
BERRENS, The: Keith's, Indianapolis; Keith's, Louisville, 29-April 3.
BERTRAM: Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27; Orph., Los Angeles, 28-April 3.
BICKEL and Watson: Keith's, Boston.
BIG City Four: Orph., Oakland; Sacramento, 28-April 3; Orph., Los Angeles, 4-10.
BINNS and Burt: Keith's, Boston.
BISSETT and Scott: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27; Victoria, Charleston, 29-31; Bijou, Savannah, April 1-3; Orph., Jacksonville, 5-10.
BLONDY'S, Three: Grand, Pittsburgh; Maj., Chgo., 28-April 3.
BODANNY'S, Jos., Troupe: Forsythe, Atlanta, April 5-10.
BOLAND and Hole: Royal, N. Y.C.; Orph., B'klyn, 29-April 3; Alhambra, N.Y.C., 5-10.
BONITA: Orph., Oakland; Orph., Frisco, 29-April 3.
BONITA and Lew Hearn: Orph., Oakland, 28-April 3.
BOUDINI Brothers: Temple, Detroit, 29-April 3; Temple, Rochester, 5-10.
BOUTON, Harry, Co.: Poli's, Scranton, 29-April 3.
BOWERS, Fred, Co.: Orph., Des Moines; Orph., Omaha, 28-April 3.
BOWERS, Walter and Crooker: Orph., Seattle, 28-April 3.
BRADLEY and Norris: Prospect, B'klyn.
BRAZILLIAN Nut: Victoria, N.Y.C., April 5-10.
BREEN, Harry: Orph., Montreal; Bushwick, B'klyn, 28-April 3; Victoria, N.Y.C., 5-10.
BRENNER and Wheeler: Orph., St. Paul; Orph., Minneapolis, 28-April 3.
BRICE, Fannie: Shea's, Toronto; Palace, Chgo., 28-April 3.
"BRIDE Shop": Orph., Seattle; Orph., Portland, 28-April 3.
BROCKBANK, Harrison, Co.: Grand, Pittsburgh, April 5-10.
BRONSON and Baldwin: Orph., Salt Lake City, 28-April 3.
BROOKS and Bowen: Orph., B'klyn.
BROOKS, Alan, Co.: Orph., Seattle, 28-April 3.
BROWN and Newman: Orph., Portland.
BROWN and Rochelle: Orph., Des Moines; Palace, Chgo., 28-April 3.
BROWN, Fletcher: Orph., Lincoln; Orph., Des Moines, 28-April 3.
BROWN, George N., Co.: Keith's, Cinti.; Grand, Pittsburgh, 29-April 3; Columbia, Grand Rapids, 5-10.
BRUCH, Fritz and Lucy: Keith's, Louisville; Orph., Memphis, 28-April 3.
BRUNNELL Sisters and Stephens: Columbia, Grand Rapids; Maj., Milwaukee, 28-April 3.
BURK, John and Mae: Palace, Fort Wayne; Columbia, Grand Rapids, 29-April 3.
BURNS and Fulton: Grand, Pittsburgh; Palace, Fort Wayne, 29-April 3; Columbia, Grand Rapids, 5-10.
BURNS, Kilmer and Grady: Hilton, Cleveland.
BURR and Hoey: Grand, Syracuse; Keith's, Toledo, 29-April 3; Shea's, Buffalo, 5-10.
BURT, Harriett: Keith's, Boston, April 5-10.
BUSSE'S, Mme., Terriers: Keith's, Phila., April 5-10.
BYAL and Early: Colonial, N. Y.C., 29-April 3; Keith's, Prov., 5-10.
CALVERT, Catherine, Co.: Keith's, Prov.; Keith's, Boston, 29-April 3; Temple, Rochester, 5-10.
CAMERON Sisters: Dominion, Ottawa, 29-April 3; Orph., Montreal, 5-10.
CAMPBELL, Misses: Royal, N. Y.C.; Alhambra, N.Y.C., 29-April 3; Prospect, B'klyn, 5-10.
CANSINOS, The: Victoria, N.Y.C.
CANTOR and Lee: Grand, Syracuse; Orph., B'klyn, 29-April 3; Colonial, N.Y.C., 5-10.
CANTWELL and Walker: Maj., Milwaukee; Columbia, St. Louis, 28-April 3.
CANTWELL, James: Colonial, Norfolk, 29-31; Lyric, Richmond, April 1-3.
CAPAULICAN, Chief: Maryland, Baltic, April 5-10.
CARDO and Noll: Orph., Montreal, 29-April 3.
CARLETONS, Two: Orph., Sioux City; Orph., Winnipeg, 28-April 3.
CARMEN'S Minstrels: Bijou, Savannah, 29-31; Victoria, Charleston, April 1-3; Orph., Jacksonville, 5-10.
CARR, Eddie, Co.: Alhambra, N.Y.C.; Colonial, N.Y.C.
CARROLL and White: Keith's, Cinti.; Keith's, Indianapolis, 29-April 3.
CARSON and Willard: Poli's, Scranton, April 5-10.
CARTER and Waters: Orph., Jacksonville, 29-April 3; Lyric, Birmingham, 5-10.
CARTER, Mrs. Leslie: Palace, N.Y.C.; Bushwick, B'klyn, 29-April 3; Alhambra, N.Y.C., 5-10.
CARTMELL and Harris: Palace, Chgo.; Hipp., Cleveland, 29-April 3; Temple, Rochester, 5-10.
CARUS, Emma and Randall: Orph., St. Paul; Orph., Winnipeg, 28-April 3.

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Fate
***Call Around Again**
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The Will-o'-the-Wisp
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Booked Solid United Time

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The Girl with the Personality
Direction HARRY WEBER

ROBERT T. HAINES

And His Associate Players, Presenting
"THE MAN IN THE DARK"
Direction M. S. BENTHAM

JOSEPH SANTLEY

Joseph Santley, in his agreeable little song and dance specialty, is the bright feature of the new Palace bill. Ruth Randall and Josephine Kernell give graceful assistance to Mr. Santley.

—*N. Y. Globe*

Just back from a starring tour to the Coast, Joseph Santley began what is announced as his farewell engagement in vaudeville. That they would rather his stay in the two-a-day would be a permanent one was evidenced by the ovation he received on his entrance, and which grew apace with each number. Mr. Stanley was given admirable support by Ruth Randall and Josephine Kernell.

—*Morning Telegraph*

Mr. Santley seemed to be universally popular with the Palace patronage, gathering his usual response for each individual number.

—*Variety*

CASE, Charles: Keith's, Prov.
CASTELLANE, Daredevil: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
CAUPOLICAN, Chief: Royal, N.Y.C.; Keith's, Phila., 29-April 3.
CERVO: Orph., 'Frisco; Orph., Los Angeles, 28-April 3.
CHANDLER, Anna: Orph., Lincoln.
CHAPS, Melodious Four: Royal, N.Y.C.; Prospect, B'klyn, April 5-10.
CHINKO: Orph., Memphis; Orph., New Orleans, 28-April 3.
CHIP and Marble: Bushwick, B'klyn.
CLAIREMONT Brothers: Keith's, Phila.
CLARK and Verdi: Palace, Chgo.; Shea's, Buffalo, April 5-10.
CLAUDE, Toby, Co.: Temple, Detroit; Temple, Rochester, 29-April 3.
CLAUDIUS and Scarlet: Victoria, N.Y.C.; Keith's, Wash., 29-April 3.
CLAYTON, Bessie: Hipp., Cleveland; Dominion, Ottawa, 29-April 3; Shea's, Buffalo, 5-10.
CLAYTON, Una, Co.: Grand, Syracuse.
CLIFF, Laddie: Royal, N.Y.C.; Orph., Montreal, April 5-10.
CLINTONS, Novelty: Keith's, Columbus; Palace, Fort Wayne, 29-April 3.
COGHLAN, Rose, and Co.: Maryland, Balto.
COLE and Denahy: Columbia, Grand Rapids, 29-April 3; Palace, Fort Wayne, 5-10.
COLLINS and Hart: Hipp., Cleveland; Keith's, Toledo, 29-April 3; Palace, Fort Wayne, 5-10.
COLLINS, Jesse: Columbia, St. Louis; Orph., Memphis, 28-April 3.
COLLINS, Lottie: Hipp., Cleveland, 29-April 3.
COLLINS, Milt: Orph., Salt Lake City; Orph., Denver, 28-April 3.
COLONIAL Belles: Orph., Portland.
COLONIAL Days: Orph., B'klyn, 29-April 3.
COMFORT and King: Victoria, N.Y.C.; Poli's, Scranton, 29-April 3; Royal, N.Y.C., 5-10.
CONCHAS, Paul: Grand, Pittsburgh; Keith's, Cinti., 29-April 3; Keith's, Indianapolis, 5-10.
CONLIN and Steele Trio: Maj., Milwaukee.
CONNELLI, Regina, Co.: Temple, Detroit, 29-April 3.
CONNELLY and Wenrich: Maj., Milwaukee; Maj., Chgo., 29-April 3.
CONNOLLY, Jane, Co.: Palace, Fort Wayne, 29-April 3.
CONROY and Models: Keith's, Columbus.
COOPER and Smith: Bushwick, B'klyn; Hipp., Cleveland, April 5-10.
CORADINI'S Animals: Orph., B'klyn; Alhambra, N.Y.C., 29-April 3; Keith's, Prov., 5-10.
COSTA Troupe: Orph., Memphis, 28-April 3.
COWBOY Minstrels: Dominion, Ottawa, 29-April 3; Orph., Montreal, 5-10.
CRANE, Mr. and Mrs. Douglas: Orph., Salt Lake City; Orph., Denver, 28-April 3.
CREIGHTON Brothers and Belmont: Orph., Salt Lake City, 28-April 3.
CRESSY and Dayne: Orph., Frisco, 28-April 3.
CROMWELLS, The: Orph., Oakland, 28-April 3.
CRONIN, Morris: Keith's, Prov.; Keith's, Phila., 29-April 3.
CROSMAN, Henrietta, Co.: Bushwick, B'klyn; Orph., Harrisburg, 29-April 3; Prospect, B'klyn, 5-10.
CROSS, Wellington, and Lois Josephine: Orph., Minneapolis; Orph., St. Paul, 29-April 3.
CROSSMAN and Stewart: Maj., Chgo.
CROUCH and Welch: Palace, Fort Wayne, 29-April 3.
CUNNINGHAM, Cecil: Victoria, N.Y.C.
CUTTY, M. and W.: Colonial, N.Y.C., 29-April 3.
D'AGARIOFF, Genia: Colonial, N.Y.C., April 5-10.
DAILY, Robert, Co.: Keith's, Indianapolis, April 5-10.
DALE, Violet: Colonial, N.Y.C., April 5-10.
DALY and Kennedy: Garrick, Wilmington.
DAMERELL, George, Co.: Orph., Seattle, 28-April 3.
D'AMORE and Douglas: Temple, Detroit; Temple, Rochester, 29-April 3.
DANUBES, Four: Orph., Kansas City; Orph., Sioux City, 28-April 3.
DARING, Prince: Keith's, Boston.
DAVIS, Emily: Orph., Sioux City; Orph., Des Moines, 28-April 3.
DAVIS, Reine, Co.: Orph., Memphis; Orph., New Orleans, 28-April 3.
DE CORDOVA, Leander, Co.: Grand, Syracuse, 29-April 3.
DEELEY, Ben, Co.: Orph., Memphis; Orph., New Orleans, 28-April 3.
DE HAVEN, Mr. and Mrs. C.: Orph., Kansas City; Orph., Omaha, 28-April 3.
DE MAR, Grace: Keith's, Boston, 29-April 3.
DENNY and Boyle: Colonial, N.Y.C.
DERKIN'S Dogs: Keith's, Boston.
DE SERRIS, Henriette: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27; Colonial, Norfolk, April 5-7; Lyric, Richmond, 8-10.
DEVEAUX, Jack, Co.: Shea's, Buffalo, 29-April 3; Shea's, Toronto, 5-10.
DEVOY, Emmett, Co.: Keith's, Toledo.
DIAMOND and Brennan: Keith's, Indianapolis; Grand, Syracuse, 29-April 3; Orph., Harrisburg, 5-10.
DIAZ Monks: London.
DICKEY, Paul, Co.: Palace, N.Y.C.
DINEHART, Allan, Co.: Hipp., Cleveland; Orph., Montreal, Can., April 5-10.
DIXEY, Henry E.: Keith's, Columbus; Grand, Pittsburgh, 29-April 3.
DOCKSTADER, Lew: Orph., Omaha.
DONAGHUE and Stewart: Colonial, N.Y.C.
DOOLEY and Rugis: Victory, Stockton, 24, 25; Yosemite, San Jose, 27.
DOOLEY and Rugel: Columbia, St. Louis; Hipp., Cleveland, April 5-10.
DOOLEY, Jed and Ethel: Keith's, Indianapolis; Keith's, Wash., 29-April 3.
DORE, Marie: Bushwick, B'klyn; Royal, N.Y.C., 29-April 3.
DOYLE and Dixon: Columbia, St. Louis, 28-April 3.
"DREAM Pirates": Shea's, Buffalo; Shea's, Toronto, 29-April 3.
DUFFY and Lorenzo: Prospect, B'klyn; Royal, N.Y.C., 29-April 3; Colonial, N.Y.C., 5-10.
DUNBAR'S Bell Ringers: Orph., B'klyn; Keith's, Wash., April 5-10.
DUNEDIN, Queenie: Colonial, N.Y.C.
DUNPEE, Josephine: Orph., Jacksonville; Lyric, Richmond, 29-31; Colonial, Norfolk, April 1-3; Grand, Syracuse, 5-10.
DUPREE and Dupree: Keith's, Boston.
DYER, Hubert, Co.: Columbia, Grand Rapids, April 5-10.
"EVE of the World": Orph., Los Angeles, 31-April 3.
EIS and French: Orph., Lincoln; Orph., Kansas City, 28-April 3.
ELINORE and Williams: Orph., Denver.
"ELOPING": Alhambra, N.Y.C.; Royal, N.Y.C., 29-April 3.
EL RAY Sisters: Keith's, Prov.; Keith's, Boston, 29-April 3.
ENGLISH Dainty Trio: Maj., Milwaukee; Palace, Chgo., 29-April 3.
ERNIE and Ernie: Orph., Lincoln; Orph., Omaha, 28-April 3.
ERROL, Bert: Shea's, Buffalo; Shea's, Toronto, 29-April 3.
EVANS, Charles, Co.: Keith's, Indianapolis, 29-April 3; Grand, Syracuse, 5-10.
EVERETT'S Monkeys: Colonial, N.Y.C., April 5-10.
FARBER Girls: Palace, Chgo.; Maj., Milwaukee, 29-April 3; Palace, Fort Wayne, 5-10.
FARRELL Taylor Trio: Hipp., Cleveland, 29-April 3.
FASHION Shop: Orph., Harrisburg; Poli's, Scranton, 29-April 3.
FAY, Elsie, Co.: Palace, Fort Wayne; Columbia, Grand Rapids, 29-April 3.
FAY, Eva: Prospect, B'klyn.
FELIX, George, and Barry Girls: Lyric, Birmingham, 29-April 3; Victoria, Charleston, 5-7; Bijou, Savannah, 8-10.
FERGUSON, Dave: Keith's, Toledo; Palace, Fort Wayne, 29-April 3; Keith's, Columbus, 5-10.
FERN, Harry, Co.: Prospect, B'klyn.
FIELDS, Sallie: Keith's, Columbus; Shea's, Buffalo, April 5-10.
FIELDS, W. C.: Orph., Omaha; Orph., Kansas City, 28-April 3.
FINN and Finn: Prospect, B'klyn.
FISHER and Green: Dominion, Ottawa; Maj., Milwaukee, 29-April 3.
FITZGIBBON, Bert: Keith's, Wash.; Maryland, Balto., 29-April 3.
FITZGIBBONS, Marie: Orph., Denver.
FLANAGAN and Edwards: Colonial, Erie; Keith's, Boston, 29-April 3.
FLORIMONDS, Five: Temple, Detroit, 29-April 3; Temple, Rochester, 5-10.
FOGARTY, Frank: Keith's, Prov.; Keith's, Boston, 29-April 3; Grand, Syracuse, 5-10.
FONDA, Mabel, Troupe: Hudson, Union Hill, N. J., 29-April 3.
FORD and Hewitt: Bushwick, B'klyn; Keith's, Wash., 29-April 3.
FRANCIS, Adelipe: Bushwick, B'klyn, 29-April 3.
FRANKLIN and Mordant: Maryland, Balto., 29-April 3.
FRANKLYN, Irene, and Bert Green: Columbia, Grand Rapids; Palace, Chgo., 29-April 3; Keith's, Columbus, 5-10.
FRIDKOWSKI Troupe: Palace, Fort Wayne.
FRIGANZA, Trixie: Keith's, Toledo; Keith's, Cinti., April 5-10.
GALETTI'S Monkeys: Keith's, Prov.
GALLON: Orph., Portland.
GALLOWAY, Louise, Co.: Poli's, Scranton; Orph., St. Paul, 29-April 3.
GALSER, Lalo, Co.: Maj., Chgo., 29-April 3.
GARDINER Trio: Maryland, Balto., 29-April 3.
GARDNER, Jack, Co.: Orph., Kansas City; Orph., Sioux City, 28-April 3.
GASCOIGNE, Cleo: Keith's, Cinti., April 5-10.
GAUDSMITHS, The: Orph., New Orleans.
GEORGE, Edwin: Maryland, Balto.; Keith's, Prov., 29-April 3.
GILLETTE, Lucy: Bijou, Savannah, 25-27; Orph., Jacksonville, 28-April 3.
GILLETTE, Viola, Co.: Keith's, Prov., 5-10.
GILLINGWATER, Claude, Co.: Shea's, Buffalo; Shea's, Toronto, 29-April 3; Orph., B'klyn, 5-10.
GILMORE, Frank: Forsythe, Atlanta, 29-April 3; Lyric, Birmingham, 5-10.

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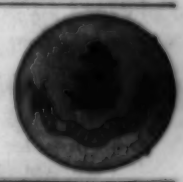
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"AT HOME"

"GIRL from Milwaukee": Orph., Oakland.
GLASER, Lulu, Co.: Orph., Montreal.
GLEESONS and Houlihan: Temple, Rochester; Dominion, Ottawa, April 5-10.
GOLDEN, Claude: Keith's, Prov.
GORDON, John R., Co.: Orph., St. Paul; Orph., Sioux City, 25-April 3.
GORDON, Kitty, Co.: Orph., Memphis; Orph., New Orleans, 28-April 3.
GRANVILLE, George, Co.: Poli's, Scranton, April 5-10.
GRAPEWIN, Charles, Co.: Orph., Salt Lake City; Orph., Denver, 28-April 5.
"GREEN Beetle, The": Orph., Portland.
GREEN, Ethel: Temple, Detroit; Temple, Rochester, 29-April 3; Lyric, Richmond, 5-7; Colonial, Norfolk, 8-10.
GYGI, Ota: Bushwick, B'klyn.
HAL and Francis: Orph., Minneapolis; Orph., St. Paul, 28-April 3.
HALE and Paterson: Keith's, Wash., April 5-10.
HALLEN and Hunter: Keith's, Toledo.
HALPERIN, Nan: Maryland, Balto.; Orph., Memphis, 28-April 3.
HANLON Brothers: Keith's, Louisville, 29-April 3.
HARMONY Four: Forsythe, Atlanta.
HARRIS and Manron: Orph., Sioux City, 28-April 3.
HARRISON, Minnie Bud: Hipp., Cleveland.
HARROLD, Orville: Maryland, Balto.; Keith's, Prov., April 5-10.
HART, Marie and Billy: Maryland, Balto.
HARTMAN and Varady: Keith's, Indianapolis, April 5-10.
HAVEMAN'S Animals: Maj., Milwaukee; Maj., Chgo., 28-April 3.
HAVILAND and Thornton: Orph., Denver.
HAWKINS, Lew: Orph., Seattle; Orph., Portland, 28-April 3.
HAWTHORNE and Ipsils: Keith's, Cinti.; Keith's, Louisville, 29-April 3; Columbia, Grand Rapids, 5-10.
HAWTHORNE, Lil: Hudson, Union Hill, N. J., April 5-10.
HAYES, Rene: Orph., Lincoln; Orph., Omaha, 28-April 3.
HAYWARD-Stafford Co.: Bushwick, B'klyn; Keith's, Prov., 28-April 3.
HEARN and Ely: Victoria, N.Y.C.; Grand, Pittsburgh, 29-April 3.
HEATHER, Josie, and Henry Marshall: Alhambra, N.Y.C.; Keith's, Wash., 29-April 3; Bushwick, B'klyn, 5-10.
HELEN, Baby: Forsythe, Atlanta.
HENNINGS, John and Winnie: Orph., B'klyn.
HENRYS, Flying: Keith's, Phila., April 5-10.
HERBERT, Hugh, Co.: Orph., Salt Lake City, 28-April 3.
HERMAN, Al.: Bushwick, B'klyn; Shea's, Buffalo, April 5-10.
HERMAN, Doctor: Victoria, Charleston, 22-24; Bijou, Savannah, 25-27; Orph., Jacksonville, 29-April 3.
HERMAN, Mme., Co.: Columbia, Grand Rapids; Palace, Fort Wayne, 29-April 3; Keith's, Columbus, 5-10.
HICKEY Brothers: Prospect, B'klyn.
HIGGINS, John; Orph., Seattle; Orph., Portland, 28-April 3.
HINES and Fox: Orph., Harrisburg; Palace, Fort Wayne, 29-April 3; Palace, Fort Wayne, 5-10.
HOEY and Lee: Orph., Omaha; Orph., Kansas City, 28-April 3.
HOFFMAN, Gertrude: Colonial, N.Y.C.; Orph., B'klyn, April 5-10.
HOLT, Alf: Orph., Harrisburg, April 5-10.
HOLT, Edwin, Players: Dominion, Ottawa, 29-April 3.
HOPKINS Sisters: Orph., Minneapolis, 28-April 3.
HORELIK Troupe: Orph., Salt Lake City, 28-April 3.
HOUDINI, Harry: Keith's, Louisville; Hipp., Cleveland, 29-April 3; Keith's, Cinti., 5-10.
HOWARD and McCane: Orph., 'Frisco; Orph., Oakland, 28-April 3.
HOWARD and Syman: Keith's, Cinti.; Keith's, Prov., 29-April 3.
HOWARD, Charles, Co.: Palace, N.Y.C.; Keith's, Louisville, April 5-10.
HUGHES, Mrs. Gene, Co.: Keith's, Indianapolis; Keith's, Louisville, 29-April 3.
HUNTING and Francis: Columbia, Grand Rapids.
HURSLEY Troupe: Orph., Seattle; Orph., Portland, 29-April 3.
HUSSARS, Nine White: Orph., Omaha; Columbia, Grand Rapids, 29-April 3; Palace, Fort Wayne, 5-10.
HUSSEY, James, and Jack Boyle: Orph., Los Angeles, 21-April 3.
HYAMS and McINTYRE: Orph., 'Frisco, 28-April 3.
HYMACK: Keith's, Toledo; Hipp., Cleveland, 29-April 3.
HYMER, John, Co.: Prospect, B'klyn, 29-April 3.
IDEAL: Orph., Minneapolis; Orph., St. Paul, 28-April 3.
IMHOFF, Conn and Corinne: Temple, Detroit; Temple, Rochester, 29-April 3; Victoria, N.Y.C., 5-10.
INTERNATIONAL Polo Teams: Keith's, Louisville, 29-April 3; Keith's, Toledo, 5-10.
IRWIN, Flo, Co.: Keith's, Boston.
ISMED: Grand, Syracuse, 29-April 3; Poli's, Hartford, 5-10.
JACKSON and May: Temple, Detroit, 29-April 3; Temple, Rochester, 5-10.
JACOB'S Dogs: Palace, Fort Wayne.
JEFFERSON, Joseph, Co.: Forsythe, Atlanta; Keith's, Wash., 29-April 3; Keith's, Phila., 5-10.
JOHNS, Three: Keith's, Columbus; Hipp., Cleveland, 29-April 3.
JOHNSTON, Chester, Co.: Keith's, Toledo.
JOMELLI, Mme.: Orph., Lincoln; Orph., Des Moines, 28-April 3.
JORDAN Girls: Keith's, Phila., 28-April 3.
JORN, Carl: Keith's, Boston; Orph., B'klyn, 29-April 3; Keith's, Boston, 5-10.
KAJIYAMA: Royal, N.Y.C., April 5-10.
KALISCH, Bertha, Co.: Hudson, Union Hill, N. J.
KALMAR and Brown: Orph., New Orleans.
KAUFMAN Brothers: Shea's, Buffalo, 29-April 3; Shea's, Toronto, 5-10.
KAUFMAN, Minnie: Orph., Memphis; Orph., New Orleans, 28-April 3.
KEATONS, Three: Orph., Memphis; Orph., New Orleans, 28-April 3.
KEANE and Window: Keith's, Prov.; Keith's, Boston, 29-April 3; Prospect, B'klyn, 5-10.
KELLOGG, Charles: Palace, Fort Wayne.
KELLY, Andrew: Keith's, Indianapolis; Keith's, Louisville, 29-April 3.
KELLY, Walter, Co.: Palace, Chgo.; Maj., Milwaukee, 28-April 3; Palace, Fort Wayne, 5-10.
KENNEDY, Jack, Co.: Orph., Oakland, 28-April 3.
KERVILLE Family: Orph., Portland.
KINGSTON and Ebner: Orph., Frisco.
KIRK and Fogarty: Prospect, B'klyn, 29-April 3.
KIRKSMITH Sisters: Orph., Jacksonville, 29-April 3.
KOLB and Harland: Columbia, St. Louis, 28-April 3.
KRAMER and Morton: Temple, Rochester; Colonial, Erie, 29-April 3.
KREMKA Brothers: Orph., Kansas City, 28-April 3.
KREMOLINA and Darras Brothers: Orph., 'Frisco, 28-April 3.
KRONOLD, Hans: Keith's, Columbus, 29-April 3; Keith's, Louisville, 5-10.
KURTIS Roosters: Orph., Montreal, Can., 29-April 3; Dominion, Ottawa, 5-10.
LA FRANCE and Bruce: Orph., Des Moines; Palace, Chgo., 28-April 3.
LAI Mon Kim: Keith's, Indianapolis, 29-April 3.
LAIRD and Thompson: Victoria, Charleston, 29-31; Bijou, Savannah, April 1-3; Orph., Jacksonville, 5-10.
LAMBERTI: Orph., 'Frisco, 21-April 3.
LA MILO: Bushwick, B'klyn; Alhambra, N.Y.C., 29-April 3.
LANCTON, Lucier and Co.: Keith's, Toledo; Keith's, Indianapolis, April 5-10.
LANE and O'Donnell: Victoria, N.Y.C., April 5-10.
LA RUE, Grace: Palace, N.Y.C.
LAURE, Max: Orph., Portland.
LA VARS, Dancing: Colonial, N.Y.C., 29-April 3.
LAWN Party: Alhambra, N.Y.C., 29-April 3; Bushwick, B'klyn, 5-10.
LAWRENCE and Hurlfalls: Columbia, St. Louis, 28-April 3.
LEACH-Wallen Trio: Temple, Detroit, April 5-10.
LEE and Cranston: Orph., Winnipeg, 28-April 3.
LE GROHS: Grand, Pittsburgh; Maryland, Balto., 29-April 3.
LE HOEN and Dupreece: Hipp., Cleveland; Keith's, Cinti., 29-April 3; Keith's, Indianapolis, 5-10.
LEIGHTONS, Three: Keith's, Louisville; Keith's, Cinti., 29-April 3.
LEONARD and Russell: Poli's, Hartford; Keith's, Louisville, 29-April 3.
LES AUGUSTS: Keith's, Cinti.
LESLIE, Bert, Co.: Royal, N.Y.C.
LESTER, Harry B.: Hudson, Union Hill, N. J.
LEWIS, Henry: Temple, Rochester; Keith's, Prov., 29-April 3; Hipp., Cleveland, 5-10.
LEWIS, Tom, and Co.: Orph., Minneapolis, 28-April 3.
LIGHTNER and Jordan: Keith's, Phila.; Colonial, N.Y.C., 29-April 3.
LINTON and Lawrence: Keith's, Cinti., April 5-10.
LITTLEFIELD, Marion, Co.: Keith's, Boston, 29-April 3.
LLOYD and Britt: Columbia, Grand Rapids.
LLOYD, Alice: Orph., Minneapolis; Orph., St. Paul, 28-April 3.
LLOYD, Rosie: Temple, Rochester; Victoria, N.Y.C., 29-April 3.
LO, Maria: Orph., Oakland; Orph., Sacramento, 29, 30; Victory, Stockton, 31, April 1, Yosemite, San Jose, 2-3.
LOCKETT and Waldron: Keith's, Boston.
LOHSE and Sterling: Keith's, Indianapolis; Keith's, Louisville, 29-April 3.
LONDON, Louis: Orph., Salt Lake City; Orph., Denver, 28-April 3.
LONESOME Lassies: Shea's, Toronto.
LONG, Gertrude: Orph., Des Moines, 28-April 3.
LORETTA Twins: Keith's, Phila.
LORRAINE and Burke: Grand, Syracuse, 29-April 3; Orph., B'klyn, 5-10.
LORRAINE and Dudley: Keith's, Louisville; Keith's, Cinti., April 5-10.
LORRAINE, Lillian: Victoria, N.Y.C.
LOUGHLIN'S Dogs: Orph., Los Angeles.
LOYAL'S Animals: Orph., Denver.
LUCILLE and Lucas: Orph., Seattle; Orph., Portland, 28-April 3; Victoria, N.Y.C., 5-10.
LUCILLE, Mlle., and Cockie: Keith's, Prov.; Keith's, Boston, 29-April 3.
LYDELL, Rogers, Lydell; Maj., Birmingham; Forsythe, Atlanta, 29-April 3.
LYONS and Yosco: Shea's, Toronto; Grand, Pittsburgh, 29-April 3; Keith's, Indianapolis, 5-10.
LYTTON, Le Roy, Co.: Orph., Montreal, Can., 29-April 3; Dominion, Ottawa, 5-10.
MA BELLE and Ballet: Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27; Orph., Los Angeles, 28-April 3.
MacCURDY, James, Co.: Sheridan Square, Pittsburgh.
MACK and Orth: Forsythe, Atlanta; Alhambra, N.Y.C., April 5-10.
MACK and Williams: Victoria, Charleston, 22-24; Bijou, Savannah, 25-27; Orph., Jacksonville, 29-April 3.
MACK, Charles, Co.: Orph., Montreal, Can.; Dominion, Ottawa, 29-April 3; Temple, Detroit, 5-10.
MADDEN and Fitzpatrick: Forsythe, Atlanta; Hipp., Cleveland, April 5-10.
MANCHURIANS, The: Orph., Des Moines; Orph., Minneapolis, 28-April 3.
MANG and Snyder: Palace, Fort Wayne; Keith's, Indianapolis, 29-April 3; Keith's, Cinti., 5-10.
MANN, Sam, Co.: Temple, Detroit; Temple, Rochester, 29-April 3.
MARIE, Dainty: Prospect, B'klyn; Dominion, Ottawa, April 5-10.
MARLO and Duffy: Temple, Detroit, April 5-10.
MARSHALL, Edward: Alhambra, N.Y.C.
MARY'S, Mme., Circus: Forsythe, Atlanta, April 5-10.
MARX Brothers Co.: Shea's, Toronto, April 5-10.
MARELLA'S Birds: Forsythe, Atlanta, April 5-10.
MASON and Keeler: Orph., Winnipeg.
MASON, Harry L.: Keith's, Toledo, 29-April 3.
MASON, Wilbur and Jordan: Orph., Des Moines, 28-April 3.
MATTHEWS and Shayne Co.: Keith's, Phila.; Royal, N.Y.C., 29-April 3; Prospect, B'klyn, 5-10.
MAYO and Tally: Maj., Chgo., 28-April 3; Keith's, Toledo, 5-10.
McCLOUD and Carp: Forsythe, Atlanta; Lyric, Richmond, 29-31; Colonial, Norfolk, April 1-3; Hudson, Union Hill, N. J., 5-10.
McCONNELL and Simpson: Orph., Omaha; Grand, Syracuse, 29-April 3; Hipp., Cleveland, 5-10.
McCORMICK and Irving: Keith's, Louisville, 29-April 3; Palace, Fort Wayne, 5-10.
McDERMOTT, Billy: Poli's, Scranton.
McDEVITT, Kelly and Lucy: Shea's, Buffalo, April 5-10.
McFARLANE, George: Keith's, Boston; Royal, N.Y.C., 29-April 3; Keith's, Wash., 5-10.
McFAYDEN, Alexander: Orph., Salt Lake City, 28-April 3.
McGREEVEY, Mr. and Mrs. Jack: Victoria, N.Y.C.
McLELLAN and Carson: Keith's, Indianapolis; Keith's, Toledo, 29-April 3; Colonial, Erie, 5-10.
McMAHON and Chappelle Co.: Dominion, Ottawa; Poli's, Scranton, April 5-10.
McRAE and Clegg: Orph., Omaha.
McWILLIAMS, Stendel and B.: Colonial, Erie, Pa., April 5-10.
MERHAN'S Dogs: Keith's, Louisville; Keith's, Indianapolis, 29-April 3; Keith's, Cinti., 5-10.
MELVILLE and Higgins: Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27; Orph., Los Angeles, 28-April 3.
MERCEDES: Orph., Kansas City; Orph., Des Moines, 28-April 3.
MERLE'S Cockatoos: Dominion, Ottawa.
MEYAKO Trio: Alhambra, N.Y.C.; Bushwick, B'klyn, 29-April 3; Grand, Pittsburgh, 5-10.
MIJARES: Orph., Los Angeles.
MILES, Homer, Co.: Orph., B'klyn.
MILLER and Lyles: Temple, Detroit; Temple, Rochester, 29-April 3.
MILTON and De Long Sisters: Temple, Rochester; Prospect, B'klyn, 29-April 3; Keith's, Prov., 5-10.
MILTON, Will: Poli's, Scranton, 29-April 3.
MONTGOMERY and Marshall: Columbia, Grand Rapids, April 5-10.
MONTGOMERY and Moore: Maj., Milwaukee; Temple, Detroit, 29-April 3.
MOORE and Haser: Maj., Chgo.; Keith's, Louisville, April 5-10.
MOORE and Jenkins: Orph., Oakland; Orph., Sacramento, 29, 30; Victory, Stockton, 31, April 1; Yosemite, San Jose, 2-3.
MOORE and Littlefield: Orph., Colorado Springs; Maj., Chgo., 28-April 3.
MOORE and Young: Maryland, Balto., and Forsythe, Atlanta, April 5-10.
MORAN and Wiser: Dominion, Ottawa, Can.; Shea's, Buffalo, 29-April 3; Shea's, Toronto, 5-10.
MORRIS and Park: London, April 5-10.
MORRIS, Elida: Columbia, Grand Rapids, 29-April 3.
MORRIS, William, Co.: Maj., Chgo.
MORRISSEY and Hackett: Shea's, Buffalo, 29-April 3; Shea's, Toronto, 5-10.
MORTON and Moore: Orph., Seattle, 29-April 3.
MORTON and Nole: Poli's, Scranton, 29-April 3.
MORTON, Clara: Prospect, B'klyn; Maryland, Balto., 29-April 3.
MORTON, Sam and Kitty: Orph., Oakland.
MORTON, Ed.: Shea's, Toronto.
MOSCONY Brothers: Temple, Detroit; Temple, Rochester, 29-April 3.
MULLANE, Frank: Keith's, Columbus; Forsythe, Atlanta, 29-April 3; Victoria, Charleston, 5-7; Bijou, Savannah, 8-10.
MULLEN and Coogan: Hudson, Union Hill, N. J., 29-April 3; Colonial, N.Y.C., 5-10.
MURRAY, Elizabeth: Orph., Kansas City, 28-April 3.
MURRAY, Marion, Co.: Palace, Fort Wayne.
NAP, Little: Orph., Sioux City; Orph., Des Moines, 28-April 3.
NAZARRO, Nat, Troupe: Grand, Pittsburgh, April 5-10.
NAZIMOVA, Mme., Co.: Keith's, Phila.; Colonial, N.Y.C., 29-April 3; Bushwick, B'klyn, 5-10.
NELSON and Nelson: Orph., Harrisburg; Maryland, Balto., 29-April 3.
NEPTUNE'S Garden: Alhambra, N.Y.C.; Orph., B'klyn, 29-April 3.
NESBIT, Evelyn, Co.: Keith's, Boston; Prospect, B'klyn, 29-April 3; Keith's, Phila., 5-10.
NEWHOUSE-Snyder Co.: Orph., Denver.
NICHOLS, Nellie: Palace, Fort Wayne; Columbia, St. Louis, 28-April 3.
NONETTE: Shea's, Buffalo; Shea's, Toronto, 29-April 3; Orph., Montreal, 5-10.
NORDSTROM, Francis, Co.: Orph., Sioux City, 28-April 3.
NORDSTROM, Marie: Orph., Montreal; Orph., Kansas City, 28-April 3.
NORTH, Frank: Grand, Pittsburgh; Keith's, Cinti., 29-April 3.
NORTON and Nicholson: Victoria, N.Y.C., 29-April 3.
NORTON, Wells and Norworth: Victoria, Charleston, 22-24; Bijou, Savannah, 25-27; Colonial, Norfolk, April 5-7; Lyric, Richmond, 8-10.
NOSSER, Five Musical: Orph., Oakland; Orph., Los Angeles, 29-April 3; Orph., San Diego, 4-11.
NUGENT, J. C., Co.: Keith's, Columbus, 29-April 3; Bushwick, B'klyn, 5-10.
OAKLAND, Will, Co.: Keith's, Phila., April 5-10.
OLYMPIC Trio: Hudson, Union Hill, N. J., 29-April 3.
OWEN and Owen: Forsythe, Atlanta, 29-April 3.
PADDEN, Sarah: Fox, Aurora, Ill., 18-20; Grand, Rock Island, 21-24; Lincoln, Joliet, 25-28; Windsor, Chgo., 29-31; Orph., Champaign, April 1-3; Empress, Decatur, 4-7.
PANTHER Duo: Orph., New Orleans.
PARILO and Frabito: Orph., 'Frisco, 28-April 3.
PATRICOLA, Biz.: Keith's, Wash.
PATTERSONS, Bardella: Orph., 'Frisco; Orph., Oakland, 28-April 3.
PELLETIER Co.: Colonial, Erie, Pa., 29-April 3.
PETROVA, Olga: Hipp., Cleveland; Grand, Pittsburgh, 29-April 3.
PHILLIPS and White: Hipp., Cleveland.
PIFFAX and Panio: Maj., Chgo.; Maryland, Balto., April 5-10.
POLLOCK, Milton, Co.: Maj., Milwaukee; Maj., Chgo., 28-April 3.
PRELLE'S Dogs: Orph., Oakland; Orph., Sacramento, 29, 30; Victory, Stockton, 31, April 1, Yosemite, San Jose, 2-3.
PRIMROSE Four: Grand, Syracuse; Prospect, B'klyn, 29-April 3; Keith's, Boston, 5-10.
PRUITT, Bill: Prospect, B'klyn; Bushwick, B'klyn, 29-April 3.
PUCK, Harry and Eva: Orph., B'klyn; Bushwick, B'klyn, 29-April 3; Royal, N.Y.C., 5-10.
QUINCIA: Temple, Detroit.
RADJAH: Keith's, Boston, 29-April 3.
RAMP, Claude: Columbia, Grand Rapids; Palace, Fort Wayne, 29-April 3.
RAVENSCROFT, Charlotte: Columbia, Erie, Pa.
RAYMOND and Caverly: Keith's, Cinti.; Keith's, Indianapolis, 29-April 3; Keith's, Columbus, 5-10.
RAYMOND and Heidler, Bijou, Savannah, 22-24; Victoria, Charleston, 25-27; Lyric, Birmingham, 29-April 3.
RAYNO'S Dogs: Hipp., Cleveland, 29-April 3.
REBLA: Orph., St. Paul; Orph., Memphis, 28-April 3.
REDFIELD, Rita: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
RELLOW: Keith's, Phila., 29-April 3.
REYNOLDS, Earle, and Nellie Donegan: Keith's, Wash., April 5-10.
RIALTO: Prospect, B'klyn, 29-April 3.
RICE, John C., and Sally Cohen: Keith's, Phila., 29-April 3.
RICE, Sully and Scott: Orph., Jacksonville; Lyric, Richmond, April 5-10.
RIDLEY and Fleming: Orph., Seattle; Orph., Portland, 28-April 3.
RIEHLMAN, Mabel: Maj., Chgo.
RIGGS and Witchie: Hudson, Union Hill, N. J.; Victoria, N.Y.C., 29-April 3.
RIGOLETTO Brothers: Orph., Los Angeles.
RING, Blanche: Orph., 'Frisco, 21-April 3.
RITCHIE, Willis, Co.: Prospect, B'klyn; Royal, N.Y.C., 25-April 3.

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RIVERS, Shrill and Harrison: Orph., Sioux City; Orph., Omaha, 28-April 3.
"ROBIN"; Lyric, Birmingham; Forsythe, Atlanta, 29-April 3; Temple, Detroit, 5-10.
ROCHSTER, Claire: Orph., Harrisburg; Shea's, Buffalo, 29-April 3; Shea's, Toronto, 5-10.
ROCHES, Monks: Keith's, Phila.; Keith's, Wash., 29-April 3; Prospect, B'klyn, 5-10.
ROGERS, Will: Keith's, Louisville; Grand, Pittsburgh, 29-April 3; Keith's, Cinti., 5-10.
ROMANOS, Four: Orph., St. Paul; Orph., Omaha, 28-April 3.
ROMANS, Seven Tennis, Detroit; Temple, Rochester, 29-April 3.
ROONEY and Bent: Keith's, Cinti., 29-April 3.
ROSENER, George M.: Orph., Winnipeg.
ROVER, Al and Sister: Orph., Winnipeg.
ROYAL Dragons, Eight: Orph., Harrisburg.
ROYE, Ruth: Keith's, Prov., 28-April 3, Maryland, Balto., 5-10.
RUEGGER, Elsa: Orph., Denver.
RYAN and Lee: Shea's, Buffalo; Orph., Montreal, 29-April 3; Dominion, Ottawa, 5-10.
RYAN and Tierney: Shea's, Toronto, 29-April 3.
SABINA and Brooner: Hudson, Union Hill, N. J.
SALES, Chick: Grand, Pittsburgh; Temple, Detroit, April 5-10.
SALISBURY Family: Parson's, Kansas, 29-24; Coffeyville, 25-27; Bartlesville, Okla., 29-31; Sapulpa, April 1-3; Collinsville, 5-10.
SALORES Trio: Keith's, Louisville.
SAM Long Tack Co.: Royal, N. Y.C.; Keith's, Prov., 29-April 3; Keith's, Wash., 5-10.
SAMUELS, Ray: Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27; Orph., Los Angeles, 28-April 3.
SANTLY and Norton: Orph., Lincoln; Orph., Kansas City, 28-April 3.
SATSUMA Five: Shea's, Buffalo, 29-April 3; Shea's, Toronto, 5-10.
SAWYER, Joan, Co.: Columbia, St. Louis; Maj., Milwaukee, 28-April 3; Temple, Detroit, 5-10.
SCENES from Grand Opera: Temple, Rochester.
SCHAFFER, Sylvester: Orph., Salt Lake City.
SCHINDLER, George: Orph., Des Moines; Orph., Sioux City, 28-April 3.
SCHOLDER, Helen: Orph., Winnipeg.
"SCHOOL Playground": Keith's, Cinti.; Temple, Detroit, 29-April 3; Temple, Rochester, 5-10.
SCHOOLER and Dickinson: Keith's, Boston; Keith's, Prov., 29-April 3.
SCHWARZ Brothers: Orph., Kansas City; Columbia, Grand Rapids, 29-April 3.
SCOTCH Players: Keith's, Prov., 29-April 3; Garrick, Wilmington, 5-10.
SCOTT and Marks: Colonial, Norfolk, 5-7; Lyric, Richmond, 5-10.
SEMON, Charles F.: Orph., Sioux City; Temple, Detroit, 29-April 3; Temple, Rochester, 5-10.
SEN, Mei Lady: Palace, Fort Wayne, 29-April 3.
SHARROCKS, The: Orph., Frisco, 28-April 3.
SHAW, Lillian: Royal, N.Y.C.
SHONE, Hermine, Co.: Colonial, N.Y.C.; Orph., B'klyn, 29-April 3; Keith's, Prov., 5-10.
SLIVERS: Maj., Birmingham.
SMITH, Cook and Brandon: Keith's, Cinti.; Keith's, Louisville, 29-April 3; Maryland, Balto., 5-10.
SMITH, Irene and Bobby: Victoria, N.Y.C.; Maryland, Balt., April 5-10.
SOCIETY Buds: Keith's, Boston, 5-10.
SOLTI Duo: Orph., Minneapolis; Columbia, St. Louis, 28-April 3.
SONG Revue: Palace, Chic.; Keith's, Toledo, 29-April 3; Hipp., Cleveland, 5-10.
SORETTI and Antoinette: Grand, Syracuse, 29-April 3.
SPINETTE Quintette: Maj., Milwaukee.
SPRAGUE and McNeece: Shea's, Toronto.
STALEY and Birbeck: Victoria, N.Y.C., 29-April 3.
STATUES, Five: Royal, N.Y.C.
STEBBINS, Si and Mary: Victoria, Charleston, 29-31; Bijou, Savannah, April 1-3; Orph., Jacksonville, 5-10.
STELLE, Tracey and Stone Co.: Orph., Winnipeg, 28-April 3.
STEVENS, Edwin, Co.: Orph., Los Angeles.
STEVENS, Hal, Co.: Keith's, Indianapolis, 29-April 3; Keith's, Louisville, 5-10.
STEWART and Donashue: Victoria, N.Y.C., 29-April 3.
STODDARD and Hynes: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27; Victoria, Charleston, 29-31; Bijou, Savannah, April 1-3; Orph., Jacksonville, 5-10.
STONE and Hughes: Orph., Des Moines; Orph., St. Paul, 28-April 3.
STONE, Louis: Royal, N.Y.C.
SULLYS, Five: Maj., Chic.; Columbia, St. Louis, 28-April 3.
SURRATT, Valeska: Victoria, N.Y.C.
SWOR and Mack: Palace, N.Y. C.; Orph., Harrisburg, 29-April 3; Keith's, Phila., 5-10.
TALIAFERRO, Edith, Co.: Grand, Pittsburgh; Keith's, Cinti., 29-April 3; Keith's, Louisville, 5-10.
TAMER, The: Orph., Harrisburg, April 5-10.
TANGUAY, Eva: Maj., Chic.; Keith's, Columbus, 29-April 3; Keith's, Indianapolis, 5-10.
TEMPEST, Florence, Co.: Keith's, Wash.; Alhambra, N. Y.C., 29-April 3.
TERADA Brothers: Orph., Denver, 28-April 3.
TERRY, Frank: Palace, Fort Wayne; Columbia, Grand Rapids, 29-April 3.
THOMPSON, Jas., Co.: Orph., Minneapolis; Orph., St. Paul, 28-April 3.
THOMSON, Charles: Keith's, Prov.
THORNTON, James: Maj., Chic.
TIGER, Harry and Babette: Shea's, Toronto.
TIMBERG, Herman: Orph., Montreal, Can.; Dominion, Ottawa, 29-April 3.
"TIN Beds": Victoria, N.Y.C.
TONEY and Norman: Bushwick, B'klyn; Alhambra, N. Y.C., 29-April 3; Orph., B'klyn, 5-10.
TOYE, Dorothy: Orph., Kansas City; Maj., Chic., 28-April 3.
TOYO Troupe: Orph., Montreal; Dominion, Ottawa, 29-April 3; Shea's, Buffalo, 5-10.
TRAVILLA Brothers and Seals: Columbia, St. Louis; Orph., Memphis, 28-April 3.
TREVITT'S Military Dogs: Lyric, Birmingham; Victoria, Charleston, 29-31; Bijou, Savannah, April 1-3; Orph., Jacksonville, 5-10.
TRIX, Helen: Keith's, Louisville; Keith's, Cinti., 29-April 3.
TROVATO: Keith's, Phila., 29-April 3; Orph., Harrisburg, 5-10.
USHER, Claude and Fannie: Orph., Harrisburg; Grand, Pittsburgh, 29-April 3; Alhambra, N.Y.C., 5-10.
VADIE, Marron, Co.: Palace, Chic., 28-April 3.
VAN and Schenck: Maryland, Balto.; Temple, Detroit, 29-April 3; Temple, Rochester, 5-10.
VAN, Billy B., Co.: Orph., Sioux City; Palace, Chic., 28-April 3; Forsythe, Atlanta, 5-10.
VERNON, Hope: London; Orph., Hamilton.
VETERANS, The: Alhambra, N.Y.C.; Prospect, B'klyn, 29-April 3; Keith's, Phila., 5-10.
VIOLINSKY: Orph., Minneapolis; Orph., Duluth, 29-April 3; Maj., Chic., 5-10.
VOLUNTEERS, The: Colonial, Erie; Maryland, Balto., 29-April 3; Bushwick, B'klyn, 5-10.
VON TILZER and Nord: Royal, N.Y.C., 29-April 3.
WAKEFIELD, Willa H.: Grand, Pittsburgh.
WALKER, Charlotte, Co.: Columbia, St. Louis, 28-April 3.
"WALL Between, The": Orph., Salt Lake City, 28-April 3.
WALLENSTEIN and Freeber: Orph., Kansas City.
WALSH, Blanche, Co.: Orph., New Orleans.
WARD and Cullen: Maryland, Balto., 29-April 3.
WARD, Will, and Girls: Maj., Birmingham; Forsythe, Atlanta, 29-April 3; Victoria, N.Y.C., 5-10.
WARE, Helen, Co.: Alhambra, N.Y.C.
WARNER, Genevieve, Co.: Columbia, St. Louis.
WATER Lilies, Six: Keith's, Boston; Colonial, N.Y.C., 29-April 3.
WATKINS, Harry: Orph., Salt Lake City, 28-April 3.
WEBER, Charles: Orph., 'Frisco; Orph., Los Angeles, 28-April 3.
WEEKS, Marion: Colonial, N. Y.C.
WELCH, Ben: Victoria, N.Y. C., 29-April 3.
WERNER-Amoros Troupe: Poli's, Scranton, April 5-10.
WESTON and Claire: Temple, Detroit, April 5-10.
WESTON and Leon: Orph., Montreal; Prospect, B'klyn, 29-April 3.
WESTON, Willie: Orph., New Orleans.
WHEELER, Bert, Co.: Orph., B'klyn; Alhambra, N.Y.C., 29-April 3; Bushwick, B'klyn, 5-10.
WHIPPLE, Huston, Co.: Keith's, Columbus; Keith's, Toledo, April 5-10.
WHITE and Jason: Alhambra, N.Y.C., 28-April 3.
WHITE, Carolina: Keith's, Cinti.; Maryland, Balto., April 5-10.
WHITE, Clayton, Co.: Orph., Kansas City, 28-April 3.
WHITFIELD and Ireland: Palace, Fort Wayne, 29-April 3; Keith's, Columbus, 5-10.
WHITING and Burt: Orph., Los Angeles.
WHITMAN, Frank: Palace, Fort Wayne, April 5-10.
WILDE, Mr. and Mrs. G.: Orph., Minneapolis, 28-April 3.
WILLIAMS and Wolfus: Orph., New Orleans.
WILLIS Brothers: Alhambra, N.Y.C.; Keith's, Wash., 29-April 3; Alhambra, N.Y.C., 5-10.
WILLS, Nat M.: Orph., B'klyn.
WILSON, Jack, and Ratts: Colonial, N.Y.C., 29-April 3.
"WOMAN Proposes": Orph., Denver.
WOOD and Wyde: Orph., Sacramento, 29, 30; Victory, Stockton, 31-April 1; Yosemite, San Jose, 2, 3.
WOOD, Britt: Hipp., Cleveland; Keith's, Columbus, 29-April 3; Grand, Pittsburgh, 5-10.
WOODMAN and Livingston: Keith's, Prov., April 5-10.
WRIGHT and Dietrich: Orph., Sacramento, 29, 30; Victory, Stockton, 31-April 1; Yosemite, San Jose, 2, 3.
WRIGHT, Cecelia: Colonial, Norfolk, 29-31; Lyric, Richmond, April 1-3.
YORSKA, Mme.: Orph., Minneapolis; Orph., Winnipeg, 28-April 3.
ZARRELL, Leo, Trio: Palace, Chic.
ZENDA Troupe: Colonial, Norfolk, 29-31; Lyric, Richmond, April 1-3.
ZIMMERMAN, Charles: Victoria, N.Y.C.

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ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

A LITTLE REASON, PLEASE

We tell the world we do not need censorship, and then—

We place before the eyes of our children comedies made of the ingredients that composed the burlesque of a decade ago; we give our daughters in their teens the harrowing "Nigger;" we turn half-baked directors loose upon erotic themes that have spelled failure for genius. And then we tell the world we do not need censorship.

We don't. We need no censorship of pictures, but we do need censorship of picture men; we need the spanking cure for some film men.

"You would place petty restrictions on a wonderful art," say the producers of this type of picture. Granted. But does Art know no laws? Is the artist given license to outrage the feelings of his fellowmen? *Must Art always be wrong?* Has Art to rule out of consideration the lives and ambitions of the nine-tenths, and paint only the sordid tale of the one-tenth? Art that is for Art's sake may do this, but Art that depends for its existence on the approval of the ninety million must bow to the wishes of that ninety million. Questionable themes are the playthings of fools and the treasures of genius. They are not for the day in and day out work of the average picture producer, nor the daily food for the average picture audience. The producer who must dabble in the sensational to achieve notice makes a confession of weakness. The comedian who is forced to wallow in the mire of vulgarity to secure a laugh desecrates Humor.

The motion picture has its back to the wall. In a half dozen States and in the Nation's Capital we are struggling against adverse legislation. The most valiant defense on earth, backed by a united industry, will not avail unless we have the aid of public opinion. And public opinion is formed of the conclusions reached by the fathers and mothers who must see their sons and daughters contaminated by the touch of the irresponsible producer. *It is not the cranks and reformers we have to fear, it's the crack-brains in our midst, who, either mad with their own suddenly-achieved power or avariciously grabbing for the dollar, are willing to endanger the prosperity of all.*

CREATING ILL-WILL

MOTION picture exhibitors who delight in advertising, "Why pay two dollars to see So-and-so, when you can see her here for ten cents" are not aiding the motion picture any by the practise. They are creating an ill-will on the part of the theatrical producers and managers that will find expression in a variety of forms, and very likely at times when friendly support is more needed by the motion picture then vengeful spite. Furher than that, this form of competition cannot be expected to gain the good will of the stage stars who are mentioned.

This practise is becoming increasingly popular with picture exhibitors. The manager of a theatrical attraction with a star who has recently appeared on the screen finds soon after he leaves New York that his every stop is played in opposition to a feature picture that is using the slogan already mentioned. It may be good business, but it doesn't make friends. At its best the result achieved is only of temporary benefit. It will be admitted that the theatrical interests have never been overkind in their consideration of the picture in the past, but that phase is past. And in the day that is coming the battles of the stage and screen will be the same, and harmony will not be hastened by competition built on sharp practises.

STUDIO GOSSIP

Mae Marsh has a poor family on her charity list. She purchased shoes for the kidlets this week. Mae has a little niece, Betty Marsh, who will be seen in pictures also. You will see her winsome face in "Vengeance," directed by the talented George Siegmann.

Signe Auen, the pretty Mutual actress, formerly was a society girl of Spokane.

W. Christie Cabanne is putting on an exceptional production at present with Robert Edeson featured. It is a symbolic feature, written by the director and carries such characters as "Happiness," Loretta Blake; "Might," Al Sears; and "Evil Genius," Al Paget. It is named "Ambition; the Absentee."

Teddy Sampson went to sea in her auto. At least she flew the track and went into the water as far as an auto should. Now they refer to it as a boat.

MUSIC AND THE PICTURE

THE TURNER and DAHNKEN Circuit, which conducts ten photoplay houses de luxe on the Pacific Coast, is particularly proud of the Tivoli, one of the two San Francisco representatives of the chain. And the Tivoli's proudest boast is its music, not because of the music itself, but because in this beautiful theater the music is made an invaluable part of the picture's atmosphere rather than a jarring note as is often the case.

Too frequently the picture theater manager goes from one extreme to the other when he turns serious thought to the musical accompaniment he offers his patrons. From a scanty, cheap offering he plunges to the other extreme, and offers a large orchestra so bent on its own efforts as to completely destroy the effect sought by the picture. Those who know say that the Tivoli has found the middle path, so we asked Mr. E. B. JOHNSON of the TURNER and DAHNKEN Circuit, to tell us the reasons underlying this success. "Because our orchestra is directed by the drummer," he replied. We looked surprised. Then he elaborated:

"When the moving picture theater first commenced to make the ascent from the five cent stage to that of a high-class, legitimate amusement enterprise, staged in theaters of first-class construction and surrounded by environment equal to that of the big, legitimate stage plays, we found it necessary to accompany the exhibition of the productions with appropriate music. It was very difficult to obtain leaders of orchestras who had the proper conception of the interpretation of the photoplay. We found that most leaders were unable to get away from the vaudeville training of simply playing music and not playing pictures. Our ambition at the time was to make our music so perfectly fit the photoplay in theme and sentiment that the observer in the audience would eventually become so absorbed in the plot being unraveled and that the theme of the music would be so harmonious with the unraveling plot that he would forget the music and be absolutely unconscious of its existence. In other words, the music must sink itself into the picture. The music must become a part of the picture the same as the plot, acting, staging, etc. It must begin with the starting of the picture and end with the finish of the picture. We never permit our orchestras to finish a selection in the middle of a picture. In order to obtain these results, it was first necessary to find the man in the orchestra who would be sensitive to the interpretation of the theme and sentiment of the photoplay production. As in the case of the Tivoli Theater, we found that the drummer in the orchestra came nearest to that ideal. We therefore appointed him the leader of the orchestra; something unheard of in the annals of the theatrical business. Experience has shown that in following a picture, the drummer of an orchestra has the most opportunities to observe the film and to watch its varying changes, as he is the man in the orchestra who has least to do.

"When our drummer was appointed the leader, he naturally found it a difficult position to handle on account of the position that the drummer occupies in the pit. Therefore, as he was not in plain view of his men, and also as we did not wish to have a leader whether violinist, pianist, organist or drummer, gesticulating and speaking to his men in audible terms in directing, as that would be a jarring feature, our drummer devised a system of electric light flash signals to each of his men. This signal consists of a number of colored lights concealed so that no one but the men in the orchestra can see them. It hangs just underneath their music racks. It is operated by the foot of the leader. By this system of signals, he is able to signal to all of his men whether he wishes them to make a change, when he desires the change made, whether to play loud, soft, fast or slow; in other words, to signal to each man in the orchestra just exactly what he wants done. We have found this method of handling the orchestra to be very satisfactory, and we are able to produce music for the play upon the screen from a judicious selection of pieces, which gives one the impression that the music had been written for the play. From the time that the photoplay starts upon the screen until it finishes, there is no interruption. Changes are made from one selection to another without the loss of a beat, and the result is a playing of the picture that has caused considerable comment and brought to us the compliment of having the best music ever heard upon moving pictures."

PRODUCING STAFF OF THE FAMOUS PLAYERS' WESTERN ORGANIZATION AND "LITTLE MARY."
In the Center, Mary Pickford. Left to Right, Allan Dwan, Al. Kaufman, James Kirkwood.

GOSSIP OF THE STUDIOS

THE WORLD FILM studio is working double shifts now. There was such a number of big sets that the Eclair studios next door had to be hurriedly engaged to take care of the overflow. James Young is there doing "Hearts in Exile," in which Clara Kimball Young will be starred. The great floor of the studio is taxed to its utmost. Frank H. Crane has "The Man Who Found Himself," in which Robert Warwick will star. Fred A. Thomson holds the center of the floor with the big Maxim restaurant scene from the Shirley success, in which William Elliott will be starred. Over in another corner Emile Chautard is doing "The Arrival of Perpetua," with Vivian Martin. O. A. C. Lund may be likened unto the owl, as he does not start work on "The Butterfly," with Howard Estabrook and Barbara Tennant, until eight o'clock at night.

BETTY HARTE, leading lady for the Alhambra Motion Picture Company, releasing on the Kriterion programme, is not only a screen star but a writer of scenarios and short stories. Among the scenarios written by Miss Harte, the following have already been produced: "The Token of Gratitude," "The Spy," "The Bridge of Sighs," "Their Only Son," "The Little Stowaway," "The Wild Rose," and "The Claim Jumpers."

PRESIDENT LAEMMLE, of the Universal, is making a commendable effort to allow his players to produce comedies that do not rely on the slapstick to secure laughs. With this idea in mind King Baggot has just completed "The Streets of Make-Believe," in which Jane Gail takes the opposite role. It is straight comedy that is said to be very effective.

ONLY THE LITTLE metal protective tip on the top of a rapier saved William Bertram of the American Studios from losing the sight of his left eye. As it was, the sword top lacerated the eyeball and it was necessary for a physician to take several stitches in the wound. The accident happened while rehearsing the duel scene in the two-part Italian romance "Ancestry," George Field and King Clark being the duellists and Bertram the referee. Facing the sun, Mr. Bertram failed to see the little steel point.

FOR THE THREE-PART Vitagraph Broadway star feature, "Lifting the Ban of Coventry," scheduled for an early showing at the Vitagraph Theater, permission was obtained from the War Department to film scenes at the West Point Military Academy. Director Wilfred North, with Darwin Karr, Lillian Walker and other Vitagraph players spent several days at the military school.

QUITE A NUMBER of former legitimate stars have been added to the Vitagraph stock within recent days. Joseph Kilgour, a Broadway favorite for a number of years, the original John T. Kelly, the Irish Senator, Lionel Adams, Anna Laughlin, and Zena Keefe, are among the additions to the playing forces while Lorimer Johnson is a new member of the directing staff.

NELL SHIPMAN is very busy preparing a book on the life and adventures of Princess Ibrahim Hassan, the book to be published at the time of the release of the special pictures telling of the princess' adventures in Egypt.

ZENA KEEFE, who got leave of absence for a year to go into vaudeville, has returned to the Vitagraph Company to resume her place in stock.

JOSEPH GOLLOMB, formerly of the Universal Eastern Scenario Department, has joined the scenario department of the Vitagraph Company.

BILLY QUIRK, of the Vitagraph players, who recently evaded the New York law by painting muzzles on his two French bull-dogs, is authority for the statement that on last Tuesday one of his dogs had a litter of pups, everyone of which was born with muzzles. Ouch!

ANNE SCHAEFER, of the Western Vitagraph company, located at Santa Monica, is collecting cancelled postage stamps, and wishes to thank all the fans who have sent some to her. Miss Schaefer tries to make personal acknowledgement of every contribution, and is glad to explain the worthy purpose to which these apparently worthless bits of paper are put.

A MARRIAGE, WITH the contracting parties standing on a steel girder on the twelfth story of a skyscraper in course of erection, and a fight in a caisson a hundred and fifty feet below the surface of a densely populated section of the city, are the thrillers in "The Man Who Couldn't Beat God," a Broadway Star Feature with Maurice Costello and Estelle Mardox in the leads, now nearing completion.

REALISM THAT was not looked for, but was nevertheless welcomed, crept into the making of the Flying A drama, "A Touch of Love." Vivian Rich, on horseback, was being pursued by Harry Von Meter. The scenario called for her to fall from the galloping horse to the ground, but it did not ask her to fall under the feet of Von Meter's horse and narrowly escape being trod upon. But the unexpected is what happened, so the picture gained a unique thrill.

THE VICTOR COMPANY, with Clem H. Easton director, and Ben Wilson in the leads, recently journeyed to Norfolk, Va., for the hot-weather scenes in "The Port of Missing Men." On the boat returning scenes were taken for "The Clutch of the Emperor."

BY THE WAY, Ben Wilson, who is now acting-president of the Screen Club, is again directing his own pictures. And, also incidentally, New Yorkers are being given an unusual view of the Universal star by means of a handsomely framed, four-foot high, colored photograph in the window of a Broadway pharmacy.

AFTER SEVERAL SCENES had been taken in the American studios for "The Touch of Love," an attack of grippe seized Louise Lester and forced her to relinquish the part. Charlotte Burton was then cast for the role and the scenes retaken.

KENNETH HILL, now appearing in "It Pays to Advertise," at the Cohan Theater, has been engaged to support Vivian Martin in "The Arrival of Perpetua."

ROBERT BROWER, of the Edison stock, journeyed to Hartford, Conn., recently, where he delivered a lecture on motion pictures at the Majestic Theater.

ANN KROMAN is a comparative newcomer to the screen who is doing good work in Director Davis's productions, released on the Kriterion programme.

WALTER HITCHCOCK has joined the Lubin forces to take a prominent role in the screen production of "The Climbers."

"RUBE" MILLER, formerly with Keystone, has been added to the Kriterion list and will produce comedies.

F. N. MAGRATH, who has been the casting director for the Edison studio, has been promoted to assistant to Stage-Manager E. C. Taylor. Alan C. Crossland succeeds Mr. Magrath in his former position.

FRANK CRANE, who is directing the production of "The Man Who Found Himself" for the William A. Brady Company, took an entire company to Chatham, N. Y., for the exterior scenes. Certain Colonial houses had to be secured and the only place in the vicinity of New York that was available was Chatham, which is forty miles below Albany.

VITAGRAPH DIRECTOR Wally Van, who has been to Lake George, N. Y. putting the finishing touches to "Love, Snow and Ice," the three-part sequal to "Love, Luck and Gasolene," reports that he has secured exceptional winter scenes, including ice-boat racing in which the camera caught the boats as they were going not less than ninety miles an hour.

NEWSY NOTES

The offices of the Golden Gate Film Exchange, Inc., and All Star Feature Distributors, Inc., San Francisco, have recently installed a concrete vault with a capacity of 10,000 reels.

The Pacific Feature Film Corporation has succeeded the Alco Film Corporation of California, and will handle past productions of the Alco, and the future productions of the Metro Pictures Corporation. The president of this concern is Mr. Sol L. Lesser.

A Detroit branch of the Kriterion Film Service, to handle the Michigan territory, will open about the middle of April. Ralph E. Peckham and Charles J. Wesch are interested in the exchange.

VIOLA DANA, THE BROADWAY STAR
IN
The Greatest Characterization of Her Career
IN
THE FEATURE, "THE STONING"
(Released Friday, April 9—3000 feet)

Hailed as "Broadway's Youngest Star" in the "Poor Little Rich Girl," Viola Dana adds to her wonderful work in "The Stoning" the full maturity of a child genius. In emotional strength, heart-wrenching fidelity to the innocent village girl who forsakes her loved mother for a faithless, selfish betrayer—to find the purity of a mother's love in her struggle against a cruel world and peace in the waters—no actress—no play—no "star"—has ever approached the pitiful appeal of this lonely, wretched little girl. That the screen could transmit so much of personality, so much of a living life, is the wonder of this play and player.

Augustus Phillips and Bessie Learn in "An Unpaid Ransom"

A story that *is* a story from the start. The suspense begins *before* the play. Where is the kidnapped girl? Phillips finds her, in a splendid story. Released Saturday, April 10—1000 feet.

"Arty" and "Waddy"—the Joyfuls—in a crackingly good comedy
"A Clean Sweep"

If you doubt that a good, clever team cannot *double* the laughs of any one team, see them in this joy riot when Waddy (Wadsworth) takes down the stove and Arty (Housman) gets his in this soot-stick comedy of slappy snappiness. Let loose Tuesday, April 6—1000 feet.

Herbert Prior in "Snap Shots"

Quaint, good-natured fun. Released Wednesday, April 7—1000 feet.

Pat O'Malley and Gladys Hulette in "Won Through Merit"

A story of the Civil Service and a poor boy's rise. Released Monday, April 5—1000 feet.

THOMAS A. EDISON, Inc.
Thomas A. Edison 267 Lakeside Avenue Orange, N. J.
All Edison Films are passed upon by the National Board of Censorship, and form part of the weekly program of the General Film Co.

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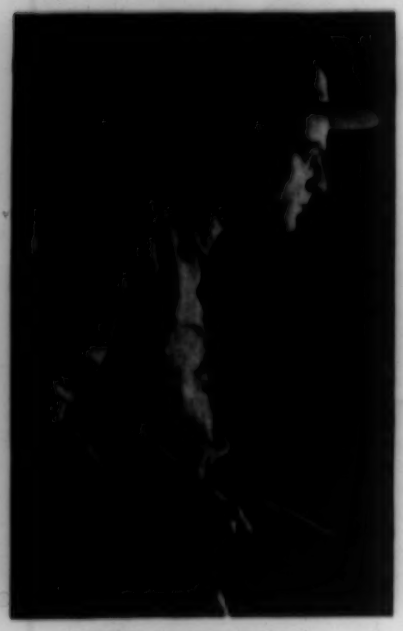


HOWARD ESTABROOK.
Current World Film Release, "M'lisa."

LATEST ON WALTHALL

Will Be with Griffith, Says "Mirror" Correspondent on the Coast

Henry Walthall will soon return to the Griffith fold, despite all rumors to the contrary, according to the latest advices received by THE MIRROR from the Pacific Coast. The latest chapter in the Walthall mix-up is contained in the following telegram:

"LOS ANGELES.—Henry Walthall has returned to David W. Griffith and the Mutual studio, as announced exclusively in THE DRAMATIC MIRROR three weeks ago. Although the report was denied by practically all of the trade papers and other periodicals, THE MIRROR'S declaration that Walthall would leave Balboa and return to Griffith has come about as published. This was based upon authoritative information given solely to the representative of THE MIRROR. Walthall's first production on his return to the Mutual will be a screen production of Ibsen's 'Ghosts,' to be released in the Mutual's four-reel Master-Pictures service. W. E. WING."

NEXT FROHMAN FILM

Work Starts Soon on "The Builder of Bridges," with an All-Star Cast

The Frohman Amusement Corporation has signed one of the best-known leading men of the legitimate stage for their coming production of the Charles Frohman success, "The Builder of Bridges," the Alfred Sutro play in which Kyrie Bellew starred. C. Audrey Smith, who is now playing opposite Margaret Illington in "The Lie," will appear in the lead. This will be his first experience before the camera.

Marie Wells, a discovery of L. J. Selznick, has been secured for one of the principals. There was quite a little flurry about the World Film offices in getting this little beauty placed. Two other companies wanted her services, and since Mr. Selznick had placed her under a five-year contract and all three companies are releasing through his distributing agency, he did not want to play favorites. Consequently he solved the problem by placing the names of the three companies in a hat and having Miss Wells draw one. The Frohman organization was the fortunate one.

General Manager William L. Sherrill has leased the Gene Gauntier studio on Fifty-fourth Street for the Frohman productions, with an option to purchase at any time before the expiration of the lease. Director George Irving is hard at work now casting for "The Builder of Bridges." The scenario has been specially arranged by Anthony Kelly, the well-known screen writer.

"LITTLE MARY" WINS

Polls Over a Million Votes in Contest Held by "Ladies' World"

Mary Pickford polled the astounding total of 1,147,550 votes in winning the *Ladies'* World Motion Picture Popularity Contest, in which six of the most popular of screen leading women were entered. "Little Mary" passed her nearest competitor by nearly half a million votes.

The other candidates in the contest, chosen as the six representative women stars were, in the order of their votes, Alice Joyce, Mary Fuller, Blanche Sweet, Clara Kimball Young, and Norma Phillips.

NASHVILLE PASSES "HYPOCRITES"

After rumors that there was dissension in the Nashville Board of Censorship over "Hypocrites," the Bosworth sensational feature, that might lead to an open break, that body last week witnessed the production at the Nashville Princess Theater and affixed its approval.

"BIG FOUR" FEATURE COMBINE

Selig, Lubin, Vitagraph and Essanay to Establish Booking Offices for Spectacular Feature Productions

Developments of the next few days are likely to result in the organization of one of the biggest feature combinations that the film business has seen since the coming of the feature. "The Big Four," A. E. Smith, of Vitagraph, George Spoor, of Essanay, William N. Selig, of Selig, and Sigmund Lubin, are gathered in New York this week holding conferences on the proposed organization.

Indications of the past year's film history have pointed to such a move as that mentioned. On several occasions rumors have circulated that the organization was about to start, but each time a hitch has come before the plan was definitely formulated. It can now be said with fair certainty, however, that a definite announcement of "The Big Four's" entry into the feature field on a big scale, will shortly be forthcoming.

Practically all the companies mentioned have numbers of spectacular productions completed, and ready for the market as soon as a definite releasing arrangement was made. Lubin has the Barry O'Neil specials," Selig, "A Texas Steer," "The Servant in the House," and a half dozen others, and Vitagraph has big plans under way for the Broadway Star Features.

The new organization will open offices in all the principal cities of the country, the feature releases to be entirely independent of present General Film productions, which will continue as heretofore.

STARS IN "THE WOMAN"

Lois Meredith Heads Quartette of Famous Players in Coming Lasky Feature

Lois Meredith, the dainty Broadway favorite who was one of last season's hits in "Help Wanted," has signed a contract for the role of the telephone operator in the Lasky-Belasco picturization of William C. De Mille's drama, "The Woman." The cast for this production is now of all-star caliber, including with Miss Meredith such artists as Theodore Roberts, Mabel Van Buren, and James Neill. Other players, in addition to these, are Ernest Joy, Raymond Hatton, Tom Forman, Helen Hill and Dr. Beitel.

The very notable success of "The Woman" when first produced by David Belasco in New York city is still within recent memory. Every detail of the screen production has been most elaborately prepared.

COMING SELIG SPECIALS

Spectacular Productions Ready for Release at Chicago Studio

At the Chicago studios of the Selig Polyscope Company, active operations in the production of some elaborate Selig Spectacular Specials have steadily progressed during the past few months. Tyrone Power, the famous actor, until recently has been employed at the Chicago studios starring in such productions as "Your Girl and Mine," presented by Mr. William N. Selig to the Illinois Suffragettes; "The Servant in the House," "A Texas Steer," one of Charles Hoyte's most laughable comedies of true American life; "Whom the Gods Would Destroy," a gripping drama written by W. E. Wing, "The Quarry" and other unusual picture plays. Work is now progressing in Chicago on another great spectacular special, "The Millionaire Baby," by Anna Katherine Green, which will be released during the year 1915. An all-star stock company is now regularly employed in the Chicago studios of the Selig Company.

CELEBRITIES WITH SELWYN

Edgar Selwyn, who is soon to appear under the management of Jesse Lasky in a screen production of his drama, "The Arab," has left for the Coast with a party of celebrities accompanying him that promises an unusually interesting cross-continent tour. Included in the group are Margaret Mayo, the playwright and wife of Mr. Selwyn, Mr. and Mrs. Irvin Cobb, Mr. and Mrs. James Forbes, Bayard Veiller, and Margaret Wycherly. After a trip through the Grand Canyon, and a visit to the San Diego Exposition, the entire party will accompany Mr. Selwyn to the Lasky studio at Los Angeles to root in the gallery when he makes his bow before the camera.

"JUGGERNAUT" STILL RUNNING

"The Juggernaut" is now in the third week of its run at the Vitagraph Theater, and still going strong. The big scene, the plunge of a railroad train through the rotting timbers of a trestle, continues to draw big houses. Another feature picture, "Lifting the Ban of Coventry," has been added to the programme for the third week. Lillian Walker and Darwin Karr are seen in the lead in this three-part drama of military life.

"Cutey Becomes a Landlord," a Wally Van comedy, and "When Dumleigh Saw the Joke," a Sidney Drew comedy, complete the bill.

"STOP THIEF" MAKES RECORD

George Kleine's "Stop Thief" established a record last week that eclipses anything similar so far as the Kleine features are concerned, and probably surpasses any like record in the country. "Stop Thief," according to the Kleine offices, has played return dates on sixty-five per cent. of its original bookings, despite the fact that the picture has been on the market only since Feb. 15.

STEGER ON SCREEN

Will Be Presented by World Film in "The Fifth Commandment"

Julius Steger will be seen as the star of a photoplay based on his famous playlet, "The Fifth Commandment," in which he has toured the country for many seasons. With Mr. Steger in the photoplay are such well-known players as Forrest Robinson, Katheryn Brown Decker, Grace Reals, Edith Thornton, Alberta Gallatin, John Romano, Hal Clarendon and others. Mr. Lewis J. Selznick, general manager of the World Film Corporation, announces the release for April 19 in the World Film schedule.

"SUNSHINE MOLLY" SCORES

"Sunshine Molly," the latest Bosworth release, proved one of the most popular features yet shown at the Broadway Theater, since that house has been showing the Paramount programme. The theater, which has a seating capacity of 1,500, was taxed to the limit many times during the run of the Bosworth offering. As a result of the way the patrons are taking to such offerings as "Sunshine Molly" the Broadway management has decided to run all future productions at this house for a full week instead of three days as heretofore.

MESTAYER SIGNS WITH SELIG

Harry Mestayer, now playing in Chicago in "On Trial," has been engaged by the Selig Polyscope Company to play the lead in "The Millionaire Baby," a film version of Anna Katherine Green's mystery story. The novel was adapted for the screen by Gilson Willets. The play has already been put in production at the Chicago studios of the Selig Company. Mr. Mestayer will probably join one of the Selig Pacific Coast stock companies as leading man late in the Spring.

SOMETHING NEW IN "D. T.'S"

The Photo Drama Company, which has been staging "Prohibition" at the studios of the Centaur Film Company, Bayonne, New Jersey, is putting over something new in the line of delirium tremens. The subject instead of seeing the far-famed snakes is attacked by five hundred spiders to say nothing of a huge sea-going octopus.

VIVIAN MARTIN SEEN AGAIN

Vivian Martin, the demure World Film star, will make her next screen appearance in "The Arrival of Perpetua," to be released on March 29. The picture is in five parts and is the first production for the World Film of Monsieur E. Chautard, the new French director of the company.

TO FILM BIG FIGHT

Fred Mace Starts for Havana to Handle Johnson-Willard Fight Pictures

Fred Mace, director and comedian, starts for Havana this week with a quartette of camera men to take the motion pictures of the big Johnson-Willard heavyweight championship fight. Associated with Mace in the enterprise are H. H. Frazee and Lawrence Webber. In addition to the filming of the pugilistic contest Mace also expects to stage a four-reel "One-Round O'Brien" comedy, using the scenes around Havana incident to the prize ring battle and finishing up in New York. Three of the camera men who will make the trip have already been chosen. They are Fred Beck, Eddie Glid, and Lawrence Schillinger.

Some interesting legal questions are likely to be raised when the picture is completed, owing to the Federal laws relating to pictures of prize-ring encounters.

GIVES SMALLER DAMAGES

Court Sets Aside $20,000 Verdict Secured by Exchange Man Swaab

PHILADELPHIA (*Special*). — The verdict entitling Lewis Swaab, a local exchange man, to damages of $20,000 from the Vitagraph Company, was last week set aside by the Supreme Court, and the case returned to the Court of Common Pleas with instructions that judgment be entered with nominal damages and costs.

The suit grew out of the fact that the film company seized Swaab's films when he was alleged to have violated his license agreement. He sued the Vitagraph Company for conspiracy.

FARNUM AT WORK IN EAST

Marshall Farnum, the youngest of the three Farnum boys, has come East to stay a while if his present contract as director for Fox features results as pleasantly as it promises. Mr. Farnum has been working out West for three years past as director for the Selig and 101 Ranch companies. He is glad of this opportunity to be back home, particularly as his brother, William Farnum, is in the same ranks. Mr. Farnum will direct a number of big productions already scheduled. The company already engaged for his first production includes John Bainpolis, who played Warfield's role in "The Return of Peter Grimm," on the road; Charles Arthur, Edgar Davenport, Stephen Gratton, Phillip Hahn, Sally McComb, Lillian Dillworth, and Jane Harvey.

CALIFORNIA'S UNUSUAL SETTING

The magnificent 35,000-acre estate of H. L. Middleton at Boulder Creek, Calif., has been turned over temporarily to the California Motion Picture Corporation for the filming of "The Lily of Poverty Flat," Bret Harte's story, which is going to be released on April 29 through the World Film Corporation. The ranch is situated near the famous State Redwood Park in the "Big Basin" and forms an ideal background for the California film-drama. A whole village has been built for "The Lily of Poverty Flat," consisting of twenty-five log-cabins and frame-dwellings. This motion picture scenery, which for solid realism and heavy expense, is said to establish a new record, is an accurate replica of the typical gold-seekers' settlement of the days of '49.

VITAGRAPH EMPLOYES' BALL

On Wednesday evening, April 7, 1915, the Vitagraph Company of America employees will hold their first grand annual ball at Stauch's Dancing Palace, Coney Island. The grand march will be lead by Maurice Costello and Estelle Mardo. There will be dancing for silver loving cups that have been offered by different members of the Vitagraph stock company.

The proceeds of this affair will go towards the founding of a benevolent association.

WADSWORTH AND HOUSMAN AND THEIR NEW CAR.
Edison's Comedians Get in Early in the Spring Rush of Screen Stars and Their New Cars.

LICHTMAN WITH SELECT

Former Famous Players' Sales Manager and Alco Organizer to Direct Booking Agency

Al Lichtman, who recently relinquished the direction of the World Film Corporation's Special Attractions Department, has been engaged as general manager by the Select Film Booking Agency, which last week began active operations. Mr. Lichtman is no stranger to the interests connected with the Select Agency. He was sales manager of the Famous Players from the inception of that organization until last Fall, when he severed his connection in order to organize the Alco Film Corporation.

The new Select general manager is one of the pioneers in the feature business, and his aquaintance among the exchangemen and exhibitors throughout the country is probably equal to that of any other man in the film game. Preparations are now being made to perfect a complete organization for the Select, including competent staffs of operators, electricians, scenic artists, press agents, advance-men, stage managers, and carpenters. This force will be so organized that it can be placed at the instant service of producers of such features as can be booked on the Select plan as regular attractions.

"The Eternal City," the first feature to be handled by Select, is now entering its fourth week at the Chestnut Street Opera House, Philadelphia, and bookings are being arranged for Chicago, Detroit, and other cities.

"BIG U'S" BIG WEEK

Carl Laemmle, Pat Powers, et al, Royally Entertained by Bernstein's Corps

LOS ANGELES, (*Special*).—For almost a week Carl Laemmle, "Pat" Powers and the special trainload of distinguished guests, owned Los Angeles and everything therein. Not only did they open Universal City, that future historical unit of the film industry's triumphs here, but they opened a Summer so perfect that the ever-present "oldest inhabitant" had to reach far back in his memory to find a comparison.

A perfect entertainment, arranged by Manager Isadore Bernstein, followed by a series of appealing side trips and pleasures, were attended by a mellow, smiling sun. The newspapers gave the guests as hearty a welcome, chronicled all their many doings, so carefully planned by Manager Bernstein, and the citizenship turned out at the "doings" in such crowds that the whole affair was worthy of the achievement known as Universal City, builded for beauty, permanency and for a continued betterment of film plays.

W. E. WING.

ENLARGE SELIG ZOO

Tiger Cubs, Just Arrived, Will Be Last of Family to Come

The last consignment of tiger cubs that will be permitted to enter the United States was received from Bombay, India, at Boston, Mass., recently, directed to the Selig Jungle-Zoo at Los Angeles, Cal. Owing to the scarcity of tigers, the Hagenbecks and other dealers in wild beasts have been refused permission to ship tiger cubs out of the British possessions.

Wild animals and birds representing a fortune arrived at the Chicago plant of the Selig Polyscope Company last week en route to the Selig Jungle-Zoo at Los Angeles. In the consignment were listed: One large elephant possessing a pair of beautiful ivory tusks, four tiger cubs, one male black leopard, one pair of snow leopards, four bears, four monal pheasants, one pair of Hamman monkeys, two saras cranes, and a pair of clouded leopards. Several very valuable animals succumbed to the sea voyage. The pair of white monkeys are of the so-called "sacred" species of India and were smuggled out of that country.

OPEN NEW LUBIN STUDIO

What is claimed to be the biggest artificial light studio in the country was informally opened at the Lubin ranch in Betswood, Pa., this week, when Director Edgar Jones began the making of a series of three-reel pictures there. This is the third big studio to be built at the ranch during the past few years. The new studio, which has just been completed, is equipped with every modern scientific appliance for the making of photoplays. The Lubin engineers have been working for many months on the big studio and the system of artificial lighting has been so designed and arranged as to permit the ultimate taking of natural color motion pictures there. Extensive improvements and additions have also been made to the laboratories at the ranch.

"THE GARDEN OF ALLAH" SOLD

Through the agency of Sanger and Jordan, the exclusive motion picture film rights of "The Garden of Allah," for the entire world, have been leased to Joseph M. Harris, of Chicago, who has paid a price said to be the very highest terms ever paid for any exclusive dramatic subject for the films. In consummating this deal, Sanger and Jordan acted for The American Play Company, as agent for Robert Hichens and Mary Anderson de Navarro, also for the receiver of Liebler & Company, as well as for themselves and The American Play Company as assignees of part of Liebler and Company's interests therein.

WILLIAM N. SELIG, HEAD OF THE SELIG POLYSCOPE COMPANY.
The Seldom Photographed Film Magnate Is Seen with Grace Darling, "the Hearst-Selig Girl."

WITH THE FILM MEN

It is the same old Chicago, with its magnificent Michigan Boulevard and its dirty State Street, grand old Lake Michigan and the filthy Chicago River—a city of contrasts. There is one big, saving factor for the old town, though, and a contrast, too—a contrast not particularly favorable to New Yorkers—that is the whole-souled hospitality of everybody in town. I could have eaten for a week and been put up at enough clubs to have lasted several weeks at the expense of the Chicago picture people.

There have been a number of changes among the working staff of the picture companies since my last visit. New faces and new methods are making for the betterment of the industry. Over at

Essanay

I found Homer Boushey ensconced in the big private office, clad in a soft collar and looking the part of a real working man. Boushey is very much averse to personal publicity, but I must take enough liberties with his feelings to say that since his advent as general manager he has made an enviable record for efficiency, and it is common knowledge that he has improved conditions in the Essanay plant to a remarkable extent. Probably the best proof of what he has done is the improvement in the quality of Essanay pictures, which have jumped to the front rank in both class and sales. They rank to-day among the best on the G. F. programme.

Victor Eubank, publicity man and all-'round assistant, tells me that no more scenarios from amateurs are wanted. The policy of the company now is to pick out the best short stories in the current magazines and the best standard novels and buy the rights to them. Expense is no object to the company, and coupled with their strong stock company, they should soon be turning out the best pictures on the market.

George Kleine

Everything is hustle and bustle in the George Kleine offices and the office force is working nights keeping up with the orders for the Kleine productions. Mr. Kleine is almost a commuter between Chicago, where the business offices are, and New York where the productions are made. In spite of the fact that he was so busy, Omer Doud, the publicity and advertising manager, put his work aside and treated me right royally, even to inviting me to Milwaukee to see a prizefight. Doud tells me that the sales of Kleine productions have been enormous and, even now, the net earnings on "Quo Vadis" are almost equal to the net of its palmy days. Irene Fenwick in "The Commuters" is the big thing just now, and Mr. Kleine believes that he has secured a star who will become the most popular in pictures. There is a rumor that she will be used in some monster productions which will be made in the European studios during the summer. Walter Edwin has been engaged as her director.

Selig

'Twas almost like finding one's self in a New York office to see the familiar faces here. J. A. Berst was just leaving for the Coast when I arrived, and Herbert Hoagland, whom he transplanted from Pathe as his general assistant, was there, as was William Lord Wright, the new publicity expert. It looks like big things for Selig when Berst and Hoagland have finished the re-organization plans laid out by Messrs. Selig and Berst and a new standard of production may be looked for when things get running smoothly. The best evidence of the new order is the establishing of an up-to-date, efficient publicity department, a department which will get the Selig Company the publicity which is its due.

Hoagland has not become thoroughly reconciled to Chicago—yet. But he says that any one who is tied up with a combination like W. N. Selig and J. A. Berst should be satisfied to live anywhere. He is becoming acquainted however. Allan Haase, of *Motography*, tendered a dinner to him and Mrs. Hoagland last week and made him acquainted with a number of Chicago's best people. I might add that Messrs. Hoagland and Wright both asked me not to mention their names, but they were so hospitable to a stranger in the town that I must brave their displeasure.

American

The American studios and laboratories are a long way from the center of things, but they are, nevertheless, the scene of great activity. What with their regular releases, their new prize serial and their big productions they have already outgrown their present quarters and plans have been drawn for an addition to the plant which will nearly treble its size. Dick Nehls is in charge of the Chicago end as S. E. Hutchinson spends most of his time on the Coast and J. R. Freuler spends a large part of his time in New York. By the way, Mr. Hutchinson has purchased a large plot of ground on Sheridan Road, facing the lake, and will erect a residence in keeping with the others on that drive—and they are the finest in the world.

Nehls has time in his multiplicity of duties to write the American advertising copy and some of it which he showed me was certainly the classiest I have seen in some time.

George K. Spoor, W. N. Selig and George Kleine are in New York.

Sol Lesser, of California, spent a busy week in Chicago. He is now in New York.

There is an institution in Chicago which is much needed in New York—that is a restaurant where the men in the business end of the films lunch. At Nataliby's, where the genial "Joe" presides—he knows *every* one worth knowing in the business—one can see the millionaire magnate at one table and the ordinary salesman at the next. Everybody says "hello" to everybody else. At luncheon one day I noted at the different tables: George Kleine, W. N. Selig, George K. Spoor, Herbert Hoagland, Watterson Rothaker, the "big boy" of the industrial film business, and John Hardin, who goes to Texas as manager for George Kleine.

Out-of-town visitors at Bosworth's offices this week: E. H. Hulsey, one of the largest exhibitors of Dallas, Tex.; C. C. Buell, Texas manager for Paramount; Harry Goldberg, Casino Feature Film Company.

F. J. B.

W. M. Byrd, special representative of the World Film Company, is making a tour of the Southern States in the interests of his company.

SELIG WANTS AN IDEA

Offer Free Trip to Coast for Idea for Scenario on "Selig Special"

The Selig Polyscope Company wishes an idea for an unusual sort of scenario. Under the direction of the Selig Company, the "Selig Special," will leave Chicago, Ill., on Thursday, July 8 at 10 a. m. over the Chicago, Union Pacific and Northwestern lines. The cost of the round trip including Pullman transportation, hotel accommodations, side trips, etc., will be $150. The "Selig Special" is planned in order to afford exhibitors, scenario writers, newspapermen and other friends of the Selig Company an opportunity to visit the two California Expositions, the Selig Jungle-Zoo at Los Angeles, Denver, Salt Lake City, Santa Barbara, the Royal Gorge, heart of the orange groves and elsewhere. The sight-seeing tour will last for nearly three weeks.

It is planned to have a scenario written of the entire journey, the scenes for which will be filmed by special camera men on board the "Selig Special," and the motion picture in which all the guests of the "Selig Special" are to participate as characters, will later be released by the Selig Company. Original ideas for this scenario are wanted. If a unique working plan can be devised, the Selig Company will award a prize one free trip to the Exposition. The Selig Company does not obligate itself to accept any one scenario. The idea must be practical, or other means will be taken to film the story of the "Selig Special."

The rules for this contest follow:

Synopses not to exceed three hundred words must be submitted.

No detailed action, but just the idea in synopsis form is desired.

Write on one side of the paper and use the typewriter.

Place full name and address in upper left-hand corner of the manuscript.

No manuscripts will be returned.

No correspondence can be entered into regarding this contest.

Complete details of the journey of the "Selig Special" can be obtained from the Selig weekly *Press News*. A copy will be mailed for a two cent stamp.

"HIP" OPENS TO SCREEN

Plenty of Pictures and Surplus of Music on Big Playhouse's Bill

The Hippodrome opened as a photoplay house last Saturday night to an audience that packed every inch of the mammoth playhouse. A varied programme of features is provided in the opening bill, with stronger emphasis is laid on the musical part of programme than has been done in the past.

Herbert Brenon's production of "The Heart of Maryland," with Mrs. Leslie Carter in the leading role, is the feature picture offered for the opening week. Mrs. Carter is not an ideal screen artiste, and the early part of the picture gives evidence of faulty cutting resulting in confusion, but it works up to satisfactory drama, and offers some really good tense scenes. A reel of Harry Palmer's Criterion animated cartoons opened the evening's programme, and received well-merited applause. A World Film Corporation special feature, showing the Vanderbilt Cup Race at the San Francisco Exposition, proved the real surprise of the programme. The pictures show an auto race in greater detail that it has yet been seen on the screen, the views of the accidents creating a real sensation. Eclair scenic views were well received.

BROADWAY THEATER POPULAR

The Broadway Theater, which is now being conducted by the Paramount Film Company, has stepped into the front ranks of New York's feature houses in the two weeks of control by that organization. All the Paramount releases are shown at this house at prices ranging up to twenty-five cents. The Broadway has been completely renovated under the Paramount regime, and with an elaborate stage setting and symphony orchestra the pictures are presented in a fitting manner.

AUGUST IN WORLD FILM

Edwin August has been secured by the Charles K. Harris Feature Company, to take the leading role in the production of "When It Strikes Home," to be released May 10 on the World Film programme. In addition to Mr. August there will be seen in the cast, Grace Washburn, Edith Ostriche, and William Bailey.

EDISON MAKES CORRECTION

The Edison Company wishes to correct a statement made in a recent announcement that "The Master Mummer," which the Edison Company has done into pictures, was written by James Oppenheim. The authorship should have been credited to E. Phillips Oppenheim. The error arose through the fact that the Edison Company has also just completed the production of "The Stoning," which is by James Oppenheim.

CHICAGO KRITERION MOVES

The Chicago Kriterion offers has [illegible] its present quarters inadequate to [illegible] on the business in that territory, [illegible] originally opened the entire third floor of the Schiller Building was taken, but now the offices have been moved to the [illegible] Building where an entire floor is also in use.

BOSWORTH TO "BIG U"

Studios on Coast Showing Renewed Activity—Inceville Has a Hold-Up—Keystone Forces Busy

LOS ANGELES (*Special*). — Hobart Bosworth, who secured the film rights to Author Jack London's books, has signed with the Universal. Mr. Bosworth, after many months of arduous labors in putting out Bosworth features, has found it necessary to rest and is enjoying a vacation trip until April 1, when he will begin operations at Universal City, directing a large feature company there. Mr. Bosworth is one of the best-known film men on the manufacturing, directing and acting ends of the game.

Lewis J. Cody, for many years a favorite with Broadway audiences, is the latest recruit from the legitimate stage to the ranks of the New York Motion Picture Corporation. Mr. Cody has been signed to appear under the management of Producer Thomas H. Ince, and has begun work as leading man. Cody was persuaded to join the photoplayers a few weeks ago, following his appearance in Los Angeles in "The Whirl of the World."

Twist and Meaney Active

It is Official Don Meaney now. The formerly publicity chief of big Universal City has been made director general of four companies. Stanley Twist, friend of the film world, has been engaged in similar capacity. Some doings when a team of this calibre gets on the field.

M. G. Jones, formerly with the San Francisco *Call* and a well-known newspaper man of the country, has stepped into Meaney's shoes as publicity chief at the "U." The capable and illuminating Beebe will remain right on the job of turning out some of the best publicity that ever crossed this desk. We are strong for real aids like Beebe.

The Louis Joseph Vance Company, which seems to have mislaid our address, has engaged Gilbert Warrenton, Frank Lloyd's cameraman. It is understood that the Vance Company is taking a picture trip to Needles.

The entire Frank Lloyd company, including Millard K. Wilson, Marc Robbins, and Helen Leslie, have severed connections with the Universal. They are considering two offers.

Bennie Rothwell, formerly assistant to Romaine Fielding, has become assistant to Director Joseph DeGrasse at the Universal.

Wellington Playter, formerly of the Famous Players but now doing leads in Henry McRae's Universal company, gave a suit of clothes to a lioness as a token of his disregard. He would have spared an ear or so, but help arrived while the kittenish animal was toying with him.

Ella Hall, leading woman of Bob Leonard's company at the "U," has entered the Los Angeles *Examiner* contest. The first prize is $12,000. It looks good to Miss Hall and her admiring friends.

Director R. E. Walsh, of the Majestic, is a rapid thinker. During a recent scene he was supposed to fall off his horse. They gave Walsh a broncho which did not wait for cues, but threw Walsh so hard that he echoed. Upon arising from the ground and spitting out much adobe, Walsh turned to the frightened company and stuttered, "It's a good thing I practised that fall before I made it!"

Manager Thomas A. Persons, of the Selig Coast studios, took a flying trip to Chicago and haunted old familiar scenes.

If authors and queriats who write this correspondent will kindly inclose their addresses, it will make affairs much more satisfactory. Incidentally we were glad to get acquainted with a score more writers during the past week, and have sent hints asked for.

[Hold-Up at Inceville

A quartette of masked negroes broke into the film game for a few moments near Inceville by holding up Producer Thomas Ince, Eugene H. Allen, George Beban, Mrs. Beban, Hayward Ginn, and W. J. Kane. The robbery occurred on the lonely road near Inceville at eleven o'clock at night, the negroes leaping out and holding up the film people with their revolvers. The loot amounted to several hundred dollars. At this writing the authorities have not captured the culprits.

"The Cup of Life," the powerful preachment put on by Thomas H. Ince, in which Bessie Barriscale was star, has been completed and shipped to New York in the negative. It will be released as a five-reel feature on the Mutual programme. More than 30,000 feet of film were taken, Mr. Ince superintending the cutting, which reduced the production to the minimum stated. Miss Barriscale now is working under the direction of Reginald Barker in a story of chorus girl life entitled "The Reward."

The "Inceville Alley Demons" endeavored to make a goat of William S. Hart the other night at Ocean Park, but the actor bowled a score of 286 and left the Demons flat, for the record stands unequaled at these alleys. Mr. Hart was awarded a case of champagne, a suit of clothes, a box of cigars and a ten-dollar gold piece for his performance.

Thomas Jefferson is playing in "The Fencing Master," his third Majestic photoplay since joining the Mutual.

Frank E. Woods did not notify us to be present when he played host to the fifteen lady candidates for the Los Angeles Festival Queen recently; we now refuse to run the thrilling descriptive matter which his publicity man forwards relating to that event!

Censors Sharpen the Axe

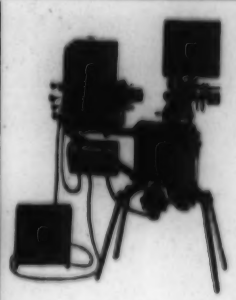
Secretary Orrin G. Cocks, of the National Board of Censors, threw a warning upon the vagrant breezes upon arrival here. He says the board is going to cut out all details of crime; bar the sex problem from the children, and repair the ways of erring comedy producers especially. Comedies need violent treatment, he avers. Those who view many comedies per week will agree with him, and if Mr. Cocks will go further and inform the profession how to make these films invariably draw howls of laughter, every director on the alleged laugh line will arise and buy as frequently as he likes. However, his idea is that some of the comics strain propriety. Drunkenness for fun-making purposes is going to be the first cut.

Genial Dave Jacobs, until this time publicity manager for the Keystone Company, is going to make Canada laugh. He has found a way. When Jacobs left Los Angeles and his many friends here, he carried with him several reels of film, the property of Bert Levy. Upon arriving north of the boundary line Dave will turn loose this film and Canadians then will have the opportunity to see and enjoy "Tillie's Punctured Romance," that remarkable comedy feature put on by the peerless Mack Sennett, of Laughdom. If Canada has a laugh left in the locker that country should prepare to pull it out in the open and give it a chance.

It was a big night at the Photoplayers' Club. It had a perfect night, for "Fatty" Arbuckle, the mountainous member of the Keystone Company, was toastmaster of the Wednesday night dinner. A host of players turned out to enjoy this event, which Mr. Arbuckle put over as niftily as any laugh-getter he ever manipulated.

We suffered two honors this week. First, an admirer of tender years named a canine after us, and the next day we were informed that we were elected a member of the "Scream Club." Job please write.

ELAINE'S THIRTEENTH EXPLOIT, "THE DEVIL WORSHIPERS."
From the Right, Bessie Wharton, Sheldon Lewis, and Pearl White.



The Big Idea

PARAMOUNT in the minds of exhibitors of motion pictures is to serve their patrons with the best pictures obtainable in the World of Film and to present them in the most perfect manner.

The Universal demand for better pictures has already resulted in a General improvement and has added greatly to the uplift of the motion picture art.

It is conceded by all the motion picture trade that it is to the Mutual advantage of themselves and patrons to procure the projecting apparatus made perfect by years of experience.

Power's Cameragraph No. 6A

Write for Catalog N

NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK CITY

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NEW MEXICO
THE IDEAL MOTION PICTURE POINT
Main Line A. T. & S. F.

WILL ADD YEARS TO THE LIFE OF THE DIRECTOR

Our varied and beautiful backgrounds with perpetual sunshine makes Las Vegas the Directors' Paradise.

QUERY, COMMERCIAL CLUB

Boost for Miss Nicholson

If motion picture "fans" love film folks as madly as they frequently aver through missives to our young, fair and feminine members, we hereby challenge them to prove it by voting at least sixteen hours a day for the beautiful Gladys Nicholson, candidate of all motion picture concerns for Queen of the Southland during Exposition year. The votes are but ten cents each, and the money can be sent to Don Meaney, Universal City, Los Angeles. But you will have to hurry, as the time is short. Miss Nicholson is leading other candidates at present, but the fire laddies are chasing us too hard for comfort.

The Universal ball team is in the field with a challenge out for all comers of amateur standing.

Al. E. Christie had both of his comedy companies at the Panama-Pacific Exposition, San Francisco, for two weeks, turning out ten single-reel pictures in that time.

Syd Chaplin, Charlie Avery and their company passed the week at Catalina Island, where they enjoyed a restful vacation. The fact that they made two one-reel pictures during the week might preclude the applicability of the word "vacation" in the mind of any but a member of the strenuous Keystone company.

Mack Sennett, managing director and vice-president of the Keystone Company, is playing an important part in the new six-reel Sennett feature which is now being made. To keep in condition he may be seen any morning taking his daily run over the Edendale hills before the remainder of the company has arrived at the studio.

As soon as the work of rebuilding and enlarging the Keystone studios is completed, and the making of the new six-reel Sennett feature is finished, Mack Sennett, Adam Kessel, Jr., and several others will leave for New York city. A company including a number of the Keystone stars will go with them and will later be seen in Keystone comedies with Eastern scenery for backgrounds.

Charlie Murray is back at work after a forced rest brought on by an infection of the eye. Impure grease paint caused the trouble, according to Mr. Murray's physician.

W. E. Wing.

In Preparation
The
Cry of the Children
by
Hubert Davison

TERRISS'S RELEASING PLANS

Productions of the recently organized Tom Terriss Feature Film Company are expected to be released through the Picture Playhouse Film Company. The company, which is capitalized at $50,000, has been incorporated under the laws of New York State with Mr. Terriss as president; L. T. Smith, vice-president, and James H. McLean, secretary and treasurer. Mr. Terriss will appear as the star in the various productions and will also direct them.

COUPON BOOKS
—FOR—
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5's and 10's
Samples and Prices on Request
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Fort Smith, Ark.

FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	REELS
Mar. 1	Lasky-Belasco	A Gentleman of Leisure	Wallace Edinger	5
Mar. 4	Bison Co.	Rule G	Kathlyn Emerson	2
Mar. 8	Bosworth	Courtesy of Kitty	Elsie Janis	
Mar. 11	Famous Players	The Commanding Officer	"	4
Mar. 15	Lasky-Belasco	Governor's Lady	Edith Wynne Matthison	
Mar. 18	Bosworth	Sunshine Molly	Lois Weber	
Mar. 22	Famous Players	Are You a Mason	John Barrymore	4
Mar. 25	Famous Players	My Lady Peggy	"	4
Mar. 29	Lasky	Pretty Mrs. Smith	Fritzi Scheff	
Apr. 1	Lasky	The Unafraid	Rita Jolivet	
Apr. 1	Famous Players.	Pretty Sister of Jose	Marguerite Clark	5
Apr. 5	Open			
Apr. 8	Lasky	The Captive	Blanche Sweet	
Apr. 12	Famous Players	The Tides of Barnegat	Charles Cherry	4
Apr. 15	Bosworth	Captain Courtesy	Dustin Farnum	
Apr. 19	Lasky	Spoils	Victor Moore	
Apr. 22	Famous Players	Jim the Penman	John Mason	5
Apr. 26	Morosco	Help Wanted	"	
May 3	Lasky-Belasco	The Woman	Rita Jolivet	
May 6	Bosworth	Little Sunset	"	
May 10	Famous Players	When We Were 21	William Elliott	5
May 13	Famous Players	Gambler's Advocate	Hazel Dawn	4
May 17	Bosworth	Betty in Search of Thrill	Elsie Janis	
May 20	Open			
May 24	Lasky	The Imposter	Valeska Suratt	
May 27	Open			
May 31	Famous Players	Seven Sisters	Marguerite Clark	4

WORLD FILM CORPORATION

Feb. 22	Lubin	Alias Jimmy Valentine	Robert Warwick	
Mar. 1	Frohman Corp.	The Fairy and the Waif	Mary Miles Minter	
Mar. 8	Shubert	Milan	Howard Estabrook	5
Mar. 15	Shubert	The Arrival of Perpetua	Vivian Martin	
Mar. 22	Brady	The Man Who Found Himself	Robert Warwick	
Apr. 5	Shubert	Hearts In Exile	Clara Kimball Young	5
Apr. 12	Shubert	The Butterfly	Howard Estabrook	
Apr. 26	Cliff. M. P.	Lily of Poverty Flat	Beatrix Michelena	
Apr. 19	Brady	Shirley's Success	William Elliott	
May 3	Broadhurst	What Happened to Jones	Fred Mace	

WORLD FILM SPECIAL RELEASES

Feb. 17. In the Land of the Headhunters. (Curtis.) Six parts.
Mar. 3. Salambo, a Spectacle. Six parts.

PATHE EXCHANGES, INC.

Feb. 22. The Exploits of Elaine. (No. 9.) The Death Ray. Two parts.
Feb. The Gods of Wrath. Three parts.
Mar. 1. The Exploits of Elaine. (No. 10.) Two parts. The Life Current.
Mar. The Hound of the Baskervilles. Four parts.
Mar. The Pardon. (With Thais Lawton.) Three parts.
Shadows of Doubt. Three parts.
The Bliss of Ignorance. (Balboa.) Three parts.

GEORGE KLEINE ATTRACTIONS

Feb. Officer 666. (With Howard Estabrook.) Five parts.
Du Barry. (With Mrs. Leslie Carter.) Six parts.
Stop Thief. (With Mary Ryan and Harold Montayer.) Five parts.
Mar. Who's Who in Society. The Commuters. (With Irene Fenwick.) Five parts.
The Woman Who Dared. (With Francesca Bertini.) Five parts.

PHOTO DRAMA COMPANY

Jan. Time Lock 776. (With Joe Welch.) Six parts.
Mar. Prohibition.

NONPAREIL FEATURE CORP.

Feb. Alice in Wonderland. (With Viola Savoy.) Six parts.

ITALA FILM COMPANY

Special. Cabiria.

Feb. Treasure of the Lusuata. Four parts.
Julus Portel, Sergeant. Three parts.

BROADWAY STAR FEATURES.

Feb. 13. Mother's Roses. Three parts. Dr.
Feb. 16. O'Garry of the Royal Mounted. Special. Three parts. Dr.
Feb. 27. A Daughter's Strange Inheritance. Special. Three parts. Dr.
Mar. 2. The Silent Plea. Special. Three parts. Dr.
Mar. 13. The Radium Thieves. Special. Three parts. Dr.
Mar. 16. From Headquarters. Special. Three parts. Dr.

EDISON.

Jan. Fantasma. (With George Hasion. Five parts.

KALEM.

Jan. The School for Scandal. (With Alice Joyce.) Four parts.

LUBIN.

Jan. Eagle's Nest. (With Edwin Arden and Romaine Fielding.)
The Sporting Duchess. (With Rose Coghlan.)
Coming. The Valley of Lost Hope. (With Romaine Fielding.)
The Evangelist. (With Gladys Hanson.)
The Climbers. (With Gladys Hanson.)

SELIG.

Coming. The Carpet from Bagdad. Five parts
The Mummy.
The Servant in the House. (With Tyrone Power.)

LICENSED FILM RELEASES

Monday, March 29.

(Bio.) The Sister's Solace. Dr.
(Edison) Killed Against Orders. Three parts. Dr.
(Ess.) Curiosity. Com.
(Kalem) Poison. Two parts. Dr.
(Lubin) Patsy Bolivar, Series No. 14. "Patsy Married and Settled." Com.
(Selig) Ma's Girls. Two parts. Western. Dr.
(Selig) Hearst-Selig News Pictorial No. 25. 1915.
(Vita.) Cutey Becomes a Landlord. Com.

Tuesday, March 30.

(Bio.) The Americano. Two parts. Dr.
(Edison)—Music in Flats. Com.
(Ess.) The Man in Motley. Com.-Dr.
(Kalem) Ham in the Harem. Com.
(Lubin) Monkey Business. Com.
(Selig) The Legal Light. Western. Com.
(Vita.) The Enemies. Broadway Star Feature. Three parts. Dr.

Wednesday, March 31.

(Edison) A Lucky Loser. Com.
(Ess.) The Fable of "The Demand That Must Be Supplied." Com.
(Kalem) The Writing on the Wall. Episode No. 10 of "The Girl Detective" Series. Dr.
(Lubin) The Unmarried Husband. Two parts. Dr.
(Selig)—Ashes of Gold. Dr.
(Vita.) A Fortune Hunter. Com.

Thursday, April 1.

(Bio.) Just a Lark. Com.-Dr.
(Ess.) A Coat Tale. Western. Com.
(Ess.) A Jitney Elopement. Two parts. Com.
(Lubin) The White Mask. Three parts. Dr.
(Mina) Moonshine. Com.
(Selig) Hearst-Selig News Pictorial No. 26. 1915.
(Vita.) The Heart of Jim Brice. Dr.

Friday, April 2.

(Bio.) The Sheriff's Dilemma. Dr.
(Edison) The Boston Tea Party. Two parts. Dr.
(Ess.) Countess Vecchi's Jewels. Two parts. Dr.
(Kalem) The Siren's Relen. Three parts. Dr.
(Lubin) In the Background. Dr.
(Selig) Two Women and One Hat. Com.
(Vita.) When Dumbleigh Saw the Joke. Com.

Saturday, April 3.

(Bio.) Destiny Decides. Dr.
(Edison) When Gratitude Is Love. Dr.
(Ess.) Ingomar of the Hills. Western. Dr.
(Kalem) A Life in the Balance. Episode No. 21 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) Mother of Pearl. Com.
(Selig) A Night in the Jungle. Jungle Zoo. Dr.
(Vita.) Janet of the Chorus. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, March 29.

(Imp) The Supreme Impulse. Com.-Dr.
(Joker) Around the World in Ten Minutes. Animated cartoon.
(Joker) Swedish National Park of Lapland. Mfg.
(Victor) Playing with Fire. Two parts. Society. Dr.

Tuesday, March 30.

(Big "U") The Love of Mary West. Dr.
(Gold Seal) The Duchess. Three parts. Dr.
(Nestor) In a Jackpot. Com.

Wednesday, March 31.

(Animated Weekly) No. 160.
(Laemmle) His Last Trick. Dr.
(L-Ko) Hearts and Flames. Two parts. Com.

Thursday, April 1.

(Big "U") The Cameo Ring. Two parts. Dramatic. Dr.
(Rex) The Maid of the Mist. Dr.
(Sterling) Olive's Hero. Juvenile. Com.
(Sterling) Swan Life. Edu.

Friday, April 2.

(Imp) The City of Terrible Night. Two parts. Melodrama.
(Nestor) His Only Pants. Com.
(Victor) The Law of Love. Dr.

Saturday, April 3.

(Bison) The Oakhurst Handicap. Two parts. Racetrack. Dr.
(Joker) Love, Fireworks, and the Janitor. Com.
(Powers) Love o' the Parents. Dr.

MUTUAL FILM RELEASES

Monday, March 29.

(Amer.) In the Sunlight. Two parts. Dr.
(Keystone) Gussle's Day of Rest. Two parts. Com.
(Rell.) The Jeweled Dagger of Fate. Dr.

Tuesday, March 30.

(Beauty) The First Stone. Dr.
(Maj.) An Image of the Past. Dr.
(Than.) The Magnet of Destruction. Two parts. Dr.

Wednesday, March 31.

(Amer.) Reformation. Dr.
(Broncho) Shorty Among the Cannibals. Two parts. Com.
(Rell.) The Primitive Spirit. Dr.

Thursday, April 1.

(Domino) The Fakir. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual Weekly) No. 13. 1915.

Friday, April 2.

(Kay-Bee) The Spirit of the Bell. Two parts. Dr.
(Maj.) The Artist's Wife. Dr.
(Princess) The Schemers. Com.-Dr.

Saturday, April 3.

(Keystone) (Title not yet announced.)
(Rell.) Sympathy Sal. Two parts. Western. Dr.
(Royal) A Corner in Babies. Com.

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AUNT MARY

is a Selig one-reel drama, featuring Thomas Santschi and Bessie Eyton. Released Wednesday, April 7th.

SELIG JUNGLE-ZOO

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FEATURE FILMS OF THE WEEK

Winsome Marguerite Clark Captivates in Famous Players' "Gretna Green"—"The Stoning" a Strong Edison Feature—"The Governor's Lady" a Lasky-Belasco Feature, Pleases—"What Happened to Jones"

"GRETNA GREEN"

A Four-Part Adaptation of the Play of the Same Name, Featuring Marguerite Clark. Directed by Thomas Heffron and Produced by the Famous Players' Film Company. Released on the Paramount Programme.

Dolly Erskine ..... Marguerite Clark
Sir William Chetwynde ..... Arthur Hoops
Lady Chetwynde ..... Helen Lutrell
Lord Trevor ..... Lester Chambers
Earl of Basset ..... W. Merkyl
Captain Cardiff ..... G. A. Stillwell
Colonel Hooker ..... J. A. Hall
Inn keeper ..... Martin Beasan
Inn keeper's wife ..... Julia Walcott

Pretty, pleasing, winsome Marguerite Clark. Those five words constitute all that is necessary for a complete review of this picture. To say more is superfluous, a needless expansion and enlargement of the one outstanding feature. There is something about Miss Clark's work before the camera that is delightfully pleasing, a naturalness and unobtrusiveness that have a peculiar charm all their own. Yet one does not feel that Miss Clark constitutes the whole picture, for her greatest charm is the seemingly unconscious manner in which she forces her charms upon you. Miss Clark never seizes and holds the center of the stage to the exclusion of others, she never forgets that there are other people in the cast, and yet her charm is so great, so spontaneous, so natural, so thoroughly delightful that when the picture closes one forgets what it was all about and remembers only Marguerite Clark. That the other members of the cast were consistently good, that the settings were elaborately beautiful, that the exteriors were scenically perfect, that the photography was of a high degree of excellence, that the story was interesting and entertaining, all of these seemingly important details become of minor value, and the fact remains that without Marguerite Clark to add the necessary touch of her inimitable art the picture would not have been more than an ordinarily good picture. As it is, one can honestly become enthusiastic over it.

Thomas Heffron, the director, supplied a perfect setting worthy of the star playing the title-role, and when one thinks back over the details of the production one is forced to give him credit and praise for the careful and artistic manner in which he has staged this picture. It was so consistently good that there is not one individual feature that one can pick out to unduly comment upon and likewise there is nothing that one could even mildly censure.

The story of Gretna Green becomes of minor importance when compared to the other features of the picture. Enough to say that it is interesting and built according to the rules of dramatic construction. Dolly Erskine is a flirt, who, warned by the lesson of her sister's loveless marriage, refuses to allow her titled brother-in-law to choose her future husband. The Earl of Basset, the catch of the season, assumes an incognito in order to escape the wiles of designing and scheming matrons with marriageable daughters, and in the character of a riding master falls in love with Dolly, who also loses her heart but refuses, with the natural perversity of woman, to admit it. Dolly's sister, Lady Chetwynde, becoming disgusted with the brutality of her husband, runs away to Gretna Green with Captain Cardiff, and is pursued by her lord and master and by Dolly and the riding master. In order to save her sister from disgrace, Dolly addresses the riding master as her husband, which, according to Scottish law makes them man and wife. Then follows the riding master's attempt to win the love of his bride, and after much talk of a divorce and some very pretty bluffing on the part of Dolly, she capitulates and learns the real identity of her husband and lover. E.

"THE STONING"

Three-Reel Edison Drama. Written and Produced by Charles Brabin from James Oppenheim's Story. Released April 9.

Ruth Fenton ..... Viola Dana
Mrs. Fenton, her mother ..... Helen Strickland
Mr. Fenton, her father ..... Charles Sutton
Alec, a brakeman ..... Harry Beaumont
The Minister ..... Robert Conness

Tiring of the complex, we turn, as in this celluloid classic, to the simple, which, after all, is the ultimate outcome and relief from too much variation. As classics have always been based on some human emotion which they have treated as an elementary principle, the first and natural instinct is to compare the film with the classic of literature it most resembles. It is—in its field—another Scarlet A; it has never, however, that we know of, been better done than here. It is a story that James Oppenheim has developed from a true incident, one of a series of daily occurrence, unfortunately, that make this film a great truth. When William Brady's "Sinners" was recently produced, he justified his choice by saying that he knew even New Yorkers were not too calloused to enjoy one of these "Old Homestead" plays. He would probably say the same of "The Stoning," which takes one of the characters in all such plays—the girl who went wrong—and shows the effects of her sin not only on herself but on a small town which knows of her shame. Hawthorne did the same thing. That every age, however, may have a different answer to the problem is quite presumable—the author's is tragedy. For this is not a joyful bit of screen entertainment, but a pretty sad and pointed lesson. It does you good, just as the weekly trip to church will send you out a better person even though no especial coating of guilt was observable. Your womenkind will weep without restraint and you, most calloused sire, if you are not touched by this heartrending story of immaculate innocence and its tragic results, then your blood must run cold.

Charles Brabin, who adapted and staged it—and, after all, it is not the theme so much as the way it is handled—drives his story home in short, unmerciful scenes. He starts his girl at her graduation exercises, sees her through her infatuation with the brakeman to whom her father rightly objects, and then comes to her elopement. This treats of marriage without a license in as frank a manner as we have ever seen it, and were it not for the childlike presence of its star who glids all her actions with the halo of innocence, might be objectionable; as it is here shown it is an exceptional case of innocent wrongdoing. Day after day and in sub-titles to match she pleads with him and reminds him to get the license he has promised. Then he leaves and passes out of the film. Her mother is taken sick and the minister volunteers to find her. What 24 Frail Street is may be surmised, her last resort after a fruitless search for work. To save her mother on a sick bed she consents to return.

The intuitive despair of redemption that is characteristic of most of our young women gone wrong, forms the rest of the treatise, for the last and greatest reel finds the girl, at the minister's advice (ministers usually are thus idealistic in treating others' troubles) trying to live down her past life. She resumes her work in the choir, and here, as in the scene previous to her leaving, Mr. Brabin takes us through a Sunday service in a country church from sermon to benediction as it has not been done before. Needless to say, the whole village is set against her, though the minister preaches his strongest, including many passages from the Testament—"Ye that are without sin," etc. It is quite in vain, and the girl's body is presently found floating in the village pond. Then follows her funeral in the church, not the usual obituary discourse, however. He tells his cowering congregation that across the foreheads of each of them is written the word "Murderer." It is the greatest moment of a great film drama which gathers force until the result of its momentum is reached in this stirring conclusion.

Viola Dana takes the role of the innocent child who does what her brakeman friend tells her to do. Besides being such a delightful little personality Miss Dana is an experienced actress, and it is quite beyond us to more than hint the full measure of her delightful childishness. Both Charles Sutton and Helen Strickland as her parents are an acceptable old country couple, and Robert Conness reveals himself in a new and excellent role as the minister. The closing reel was his just as the rest of the film belonged to the girl. Harry Beaumont is usually a good actor, but his presentment of a brakeman is the only fault—acting or otherwise—that we have to find with the film in its entirety. F.

FRITZI SCHEFF MAKES HER SCREEN DEBUT WITH MOROSCO-BOSWORTH.
Scene from the Film Adaptation of "The Pretty Mrs. Smith."

"THE GOVERNOR'S LADY"

A Picturization of David Belasco's Production of the Same Name Featuring Edith Wynne Matthison. Scenario Written by William B. De Mille. Directed by Cecil De Mille and Produced by the Jesse L. Lasky Feature Play Company. Released on the Paramount Program March 16.

Daniel Slade ..... James Neil
Mary Slade ..... Edith Wynne Matthison
Robert Hayes ..... Tom Forman
Senator Strickland ..... Theodore Roberts
Katherine Strickland ..... May Allison

This may be described as a homely play, an exposition of rugged natural, human emotions, and it is because of these natural human feelings that "The Governor's Lady" is successful and appealing. It is merely showing on the screen those emotions which we may constantly observe in daily life. That which is familiar is always attractive when reproduced upon the stage or screen and for that reason alone the picture production will undoubtedly prove as successful as the production on the legitimate stage.

There is little that can be criticized and little that can be commended, for there is no one feature that stands out prominently above the rest, yet the picture as a whole is exceedingly pleasing. And the odd part about it is that you do not know just why it is pleasing yet the fact remains that it is. Edith Wynne Matthison's portrayal of the woman who could not keep pace with her husband's rise to fame and fortune was consistently good throughout. She was awkward without being gawky, and this, to my mind, shows an extremely high order of dramatic ability. She achieved the almost impossible of making one despise the character, yet love and sympathize with the woman. A seemingly anomalous assertion, but true nevertheless. May Allison, as the other woman, was good, as was James Neil, as Daniel Slade. The other members of the cast handled minor parts well, although Tom Forman was a bit crude in one or two of his scenes. The staging and settings left little to be desired, one scene in the opening reel showing a cave-in and rescue in a mine being particularly good.

The story deals with the homely adventures of a poor miner and his wife who are suddenly made fabulously wealthy by the lucky discovery of a gold mine. The man proves readily adaptable to the changed conditions and is ready and anxious to seize all the alleged blessings and benefits of wealth, but the woman cannot change. She remains the same home-loving, self-sacrificing, motherly person as when she washed her own dishes, cooked the food and darned her husband's socks. The result is that her husband tires of her love and seeks another woman more fitted to accompany him on his high social plans. He tries to divorce his wife and marry the other woman, but she refuses to give him up, and in the end is successful in showing the other woman the sin of her conduct and bringing her husband back to her arms. E.

As a site for a $35,000 motion picture theater, L. S. Bolognino has leased the three old buildings occupying a plot 50 by 100 feet on Eighth avenue, adjoining the southwest corner of Forty-fourth street, New York city. Work of tearing down the old structures will begin about July 1.

"WHAT HAPPENED TO JONES"

A Five-Part Farce-Comedy Featuring Fred Mace, Adapted from the Play of the Same Name by George Broadhurst. Produced by W. A. Brady and Released Through the World Film Corporation March 22.

Jones ..... Fred Mace
Clay ..... Leonia Morgan
Professor Goodly ..... William Mandeville
Richard ..... Chester Barnett
Marjorie ..... Mary Charleson
Minerva ..... Marjorie Bloomer
Alvina Starlight ..... Carolyn Rankin
Helma ..... Josie Sadler
Colonel Filbert ..... Bradley Barker
Bishop of Timbuctoo ..... Joe Daly

When "What Happened to Jones" was produced on the legitimate stage it was considered an exceedingly funny farce-comedy and met with instant and long-continued success. But after seeing this picture one wonders why it was a success, or is forced to the conclusion that Mr. Broadhurst's play has been brutally maltreated in the adapting or else that the picture production has been badly miscast.

Fred Mace has a reputation as a comedian, yet his work in this picture was not in the least remarkable, for he failed in being very humorous himself, and neither was he successful in obtaining any noticeable amount of humor from those associated with him. When a Fred Mace comedy is announced one has come to expect something unusually good, and when it fails to reach the standard of quality that he has set in his former work there is a certain amount of disappointment. This picture is certainly most disappointing as a comedy, especially a farce-comedy. There is one thing Mr. Mace should be congratulated upon. He has assembled a number of very pretty young school girls and achieves some extremely beautiful photography with these examples of maidenly pulchritude as a background.

Like the majority of farce-comedies, "What Happened to Jones" has little or no plot but a number of more or less disconnected situations, and they were situations that could have been made exceedingly amusing had the various members of the cast done more than walked through them like mechanical automatons. Jones is a salesman who falls in love at first sight with a boarding school miss. He attends a prize fight which is raided by the police, and exhausted from a long chase seeks refuge in the school, only to find that it is the same school attended by the girl he met on the train. He disguises himself in clerical garb and impersonates the Bishop of Timbuctoo, who is shortly expected. There follow a number of potentially amusing situations, finally ending up with an elopement and marriage. Carolyn Rankin as Alvina Starlight, the spinster engaged to the bishop, impressed one, although she was made to do a number of things that palled after being repeated several times. Technically the picture was very acceptable. F.

"THE QUALITY OF FORGIVENESS"

A Three-Part Rialto Feature Released on the Pathé Program.

John West ..... Jack Tutt
Paul West ..... Bee Watson
Ethel Grant ..... Marguret Nichols
Camille Tarjeant ..... Joyce Moore
David Bradley ..... Gordon Sackville
Silas Grant ..... Henry Stanley

Both the author and the director of this three-part picture should be congratulated, for they have evolved a story that is extremely sad and pathetic, in which the afflictions of adversity one after another, in all their soul-stirring agony, are visited upon a poor young innocent girl, and yet they have accomplished it in a manner that is natural, artistic, and realistic, and does not in any degree approach the grotesque, which is so often the case in stories of this kind. And, furthermore, the director has repressed the natural desire of the members of his cast to overact, an almost irresistible temptation, and has eliminated entirely the tendency toward ultra-tragic poses and exaggerated expressions of horror and affliction.

The story is strong dramatically and constructively, and has an intensity and suspense that hold the interest and the sympathy to the very end. It is the story of a soul sent through the mill of adversity, battered, bruised and almost killed, which through its intense suffering is made strong and big and mighty, and, in the end, comes forth radiant with the spirit of forgiveness. Ethel Grant, the daughter of a western oil-field owner, is in love with John West, a young physician specializing on diseases of the eye. He is deeply in debt and in pressing need of money. Becoming infatuated with an opera singer, he sinks deeper and deeper in the mire of debt and false conduct, and at last, when she promises to marry him if he will obtain a large amount of money, he resolves to steal the necessary amount from his fiancée's father, who a few days previously had sold his oil wells for $10,000. A few days before, he had burned his wrist badly in an experiment, and in the fight which follows his burglary, the girl sees the scarred wrist, but does not recognize the burglar on account of his mask. The father dies of heart failure when he finds his wealth is gone, and the young physician leaves town

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and goes to New York with the opera singer. From there he writes his brother that he is leaving for Paris to complete his studies. In the meantime, the girl has been stricken blind, and, thinking she has been jilted, has no desire to live. In order to save her life, the brother impersonates the physician and marries her.

Several years later, the physician returns and the brother forces him to perform an operation on his wife's eyes. The first thing she sees when the blessing of sight is restored to her, is the scar on the physician's arm, which she recognizes as the same as the one on the arm of the man who robbed and was responsible for her father's death. She is almost overcome by this last blow of outrageous fortune, but in the end forgives the physician and returns to the arms of the man who has devoted his life to her happiness.

Margaret Nichols made a very winsome little heroine, and most capably handled a role not only most difficult of interpretation but one which a young lady of her age could not possibly have experienced in real life. The emotions which she depicted were strange and unknown to her, yet she accomplished it in such a manner that one would suppose her fair young life had been spent in a constant fight against unkind fate and adversity. Jack Tutt, Roy Watson, and Joyce Moore deserve mention for their most creditable characterisations. The settings and photography were acceptable. E.

"THE DEVIL"

A Five-Part Adaptation by Charles Swickard of Ferenes Molnar's Play of the Same Name, Featuring Bessie Barriscale and Edward J. Connelly. Scenario Written by Thomas H. Ince and William H. Clifford. Produced by the New York Motion Picture Company and Released by Mutual.

The Devil ..... Edward J. Connelly
Isabelle ..... Bessie Barriscale
Harry Lang ..... Arthur Maude
Ellen ..... Clara Williams
Milli ..... Rhea Mitchell
Alfred Randon ..... Barney Sherry

This play is remarkable for two things, one the view that it advances and the other the very able impersonation of Edward J. Connelly as the Devil. The play advances the idea of a personal devil, and a devil expelled from Paradise by the wrath of God, and further advances the theory that his constant tempting of mortals is only an attempt to regain his former state of spiritual bliss by finding a mortal or group of mortals strong enough to resist his temptations. As a theory of cosmology it is foolishly absurd; as a play it is mighty interesting.

Furthermore it is well cast and well produced, with good lighting effects, elaborate settings and clear, distinct photography. The scenes representing a mythical hell are particularly good, based as they are on pictures taken from Dante's "Inferno," showing the lost souls writhing in the agony of their punishment with the smoke and flames of the unquenchable fires swirling and leaping over the hard, barren rocks of Chaos.

Mr. Connelly as The Devil gave an able interpretation of a difficult role, especially in his more serious moments, although his attempt at an assumption of light comedy at various times left something to be desired. His touch seemed hardly delicate enough to be entirely pleasing. But it was at the close of the picture that he displayed his greatest artistry when realising that another group of mortals had given in to his crafty wiles and that he was again cheated of the attainment of his desire, he inspires a feeling of sympathy that is almost pathetic. Bessie Barriscale and Arthur Maude as the two instruments of The Devil's machinations were not only good but intensely human. The other members of the cast handled small parts capably.

The theme of the story is naturally temptation, the giving in to it, and the inevitable results of such weakness. Yet it would seem that the author could better have taken, for illustrative purposes, a story the moral and ethical rectitude of which there is not such a vast amount of disagreement. An artist has had a former love affair with a woman, who refused to marry him on account of his poverty. She later marries a wealthy man, and he becomes successful. The old love is far from dead and scandal has connected their names. In order to kill this scandalous gossip she plans to marry him off to one of her friends, but the devil steps in and tempts them in such a crafty and attractive manner that they at last give in and secretly gratify their love, the result of which is that they are condemned to hell, and the picture closes with them begging the devil for mercy. E.

A MOMENT FROM "LIFTING THE BAN OF COVENTRY," CURRENT VITAGRAPH THEATER FEATURE.

Rose Tapley, Darwin Karr, and Lillian Walker Are Seen in This Three-Reel Feature.

"THE WOMAN WHO DARED"

A Five-Part Drama of European Intrigue Featuring Francesca Bertini. Produced Abroad and Released by George Kleine March 15.

This is a most disappointing picture for the suspense is wonderfully sustained throughout and in the end never gratifies. It is a sensational melodrama without a sensation. That may sound anamolous, but the picture has little real action, and while there is a keen expectation of something thrilling to come, the thrill never materializes. At the private showing the audience was tense with excitement straining its patience for the expected thrill and when the time came there was no thrill unless a tame race of an automobile with a railroad train could be called thrilling.

Francesca Bertini was the redeeming feature of what would otherwise have to be classed as a rather mediocre picture. Indeed it was her keen personality and finished ability as an emotional actress that was largely responsible for the well-sustained suspense previously mentioned. The other members of the cast were most capable.

The story has little of originality to make it attractive and entertaining, but Miss Bertini succeeds in making it interesting. It is another one of the countless variations of the plot, involving the stealing of valuable secret, military plans and the scheming and intriguing necessary for their recovery. Count Hartrand, an army officer, is intrusted with the plans of some important maneuvers, which are stolen by Ivanoff, a circus manager and secret spy of another country. The count is tried and convicted as a traitor on circumstantial evidence and sentenced to prison. With only her woman's intuition as a guide the countess, his wife, suspects Ivanoff and, disguising herself as a dress equestrienne, traces him. At a dance in his apartment she knocks him unconscious and obtains papers proving her husband's innocence. Ivanoff recovers consciousness in time to jump into an automobile, and racing at life and death speed is able to stop the countess at the frontier and recover the papers. It transpires, however, that in leaving Ivanoff's house the countess dropped one of the papers, which was picked up by her servant, who, traveling by a different train, was not searched. This paper has the necessary information with which to clear the count, and he is released from prison and reinstated in his position of confidence and trust. E.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

HETTY GRAY BAKER,
Reliance-Majestic Scenario Department.

It's a long film that has no turning.

* * * *

Three "gripping dramas" at the "Restless Moment" last evening and no comedy worthy of the name. The people wish comedy; they are ready and willing to laugh at anything that smacks of comedy, and they like one-reel comedy. There is a sad, sad dearth thereof. Let us have more one-reel comedies and less buffoonery—and permit us to have good-natured comedy. The afflictions of the unfortunate may strike a few as being capable of side-splitting treatment, but comedy based upon deformity, or depending upon an affliction for its humor, should find no place in the studios. Making a travesty of death is also overdone and is in bad taste. The undertaker, the man being measured for his coffin, some one pinning a bunch of crepe on the wrong door, etc., are not at all humorous. There may be some persons in the audience who have lost dear ones. This alleged humor will not prove appealing to them. Racial characteristics should not be treated. There is a noticeable improvement along this line in slapstick comedy. The green-whiskered Irishman, blundering Dutchman, and gesticulating Frenchman, and other exaggerated types, should not be employed in film comedy. Many of these caricatures are offensive to persons of the same nationality. The Jew is also frequently shown as a peddler, or proprietor of a pawn shop, or as a modern Fagin. These types are not at all appealing to the great Hebrew race which goes to make up much of our best citizenship. Have a logical reason for the fall into the rain-water barrel; and the knock-down-and-drag-out. These rough-and-tumble scenes should have some logical bearing on the plot or they merely force a laugh from the very small boy.

* * * *

Photoplay authors who use "That Night" as a leader in a photoplay should be drawn and quartered.

* * * *

"Too Churchey."

A large number of clergymen are writing photoplays. As a rule the clergyman is ill paid and the art of photo-playwriting naturally attracts him. Not counting Rev. Cyrus T. Brady, who is a professional writer, several clergymen are succeeding in the new literary endeavor. We know of two clergymen who have sold a large number of photoplay plots, but their weakness is that of being "too churchey." In other words, the ministerial authors frequently insist in permitting the story to become secondary to the lesson. They wish to sermonize, losing sight of the fact that a sugar-coated pill is essential. Leaders sometimes consist exclusively of Biblical quotations. The endeavor to teach a good moral lesson on the screen is laudable, but it must be remembered that the public must be entertained at the same time. A sermon is a sermon. If it can be presented by means of the motion pictures, well and good, but it must be presented more skillfully than with an admonitory text in every two hundred feet of film. A word to the wise clergyman should be sufficient. Sugar-coat the lessons, avoid the appearance of sermonizing, and the end will doubtless be worthy of the means employed. We are passing along this hint, not only to the brothers of the cloth who are already working the photo-playwright's field, but to the many others who inquire of us as to details of the work. We think it was Editor McCloskey, of the Lubin Company, who appealed to the clergymen for scripts. Whether the request bore abundant fruit we do not know, but there is no reason why the clergymen should not succeed as photoplay authors.

* * * *

Every cloudy plot has a silver lining.

* * * *

Don't Become a Pest.

It is not only the beginner in photoplay authorship who is apt to become a pest. Far from it, Claudius, far from it! Several of the more successful authors of today have earned the undesirable appellation of "pest" simply through their own efforts to earn that title. The most approved way to become a pest is this: Discourse with acquaintances of your close friendship with this or that film editor or film manufacturer. Tell your little circle of admirers that "Editor Biffins, or dear John Johnson, head of the Squedunk Film Company, you know, insisted that you spend a couple of months at his Summer home to rest up after arduous labors writing unusually good dramas and comedies for the Johnson concern." Write long letters to the heads of film manufacturing companies, to the editors, and to others connected in official capacities with the concern. Always register strenuous objections if your advertisements appear without author's credit, or if you miss a single piece of publicity matter. Always write a letter after your motion picture plot appears on the screen either commending the director in the highest terms or chiding him for cutting out this or that scene. The above little details, and others, are surest ways to earn the title of pest. You may be suffered in silence, for your work may be passable, but if your work falls below standard there is no hope for you. Be content to write good stuff and do not bombard film company functionaries with long letters of praise, or of complaint, and don't tell your particular circle of your indispensability to some particular concern. There is always some one ready to take your place when you step down and out. Write no letters. Send in your work regularly and that is all that is necessary.

* * * *

Who hath wounds with cause? Verily, those who tarry long in slapstick comedy!

* * * *

Club Life.

At the recent meeting of the Ed-Au Club in New York city, George Sargent was elected president. George Ridgewell, of Vitagraph script department, and H. J. Young, of Reliance, were made members. An amendment to the constitution, namely, to make a distinction between resident and non-resident members, and dues, is being discussed.

The Photodrama Club, of Chicago, is now conducting its meetings on the second and fourth Monday evenings of the month in the John Crerar Library hall, 110 North Wabash Avenue, under supervision of President Clarence A. Frambers and Secretary C. J. Caine. At the last meeting Mr. Frambers gave an interesting lecture on subtitles, cut-backs, fades, etc., and several scripts were dissected. Congratulations were extended to Mrs. Maud Clement Moore, a club member, winner of the first prize in THE MIRROR-Edison Artistic Ending contest. The work of the club is given as the reason by Mr. Van Petten for selling his first script, a two-reeler, to Vitagraph. Many new members are being received.

* * * *

Art is long and fleeting, particularly in photoplay chases.

The Hall of Fame.

Arthur Leeds, formerly editor the *Photoplay Author*, has joined the Edison editorial staff.

Elaine Sterne is so busy, having just finished a new multiple-reel picture for Miss Fuller and picturising a play for one of the well-known stars who have gone over to the screen, that she was obliged to refuse Carl Laemmle's invitation to visit Universal City on the special train.

Epes Winthrop Sargent has joined the Photoplay Authors' League, Inc., of Los Angeles, Cal.

Hugh Weir, author and photo-playwright, is now employed by the Universal and is visiting the Pacific Coast.

Edwin Ray Coffin, writer of photo-comedy, has written a new song which is being featured by John Bunny in the Bunny theatrical attraction.

* * * *

Inspiration is just another meaning for perspiration!

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A Collegian's Viewpoint.

William M. Marston, of Harvard University, winner of the prize offered by the Edison Company in their college contest, gives his views on the future of the photoplay: "I took up scenario writing during my second year at college. I purchased a book on the subject and spent considerable time at the picture shows, studying the plots, styles of the various companies, and the visual effects possible with motion pictures. When I noted your college contest offer I attended picture theaters, looking especially for Edison films. I then wrote three scenarios which I submitted. My inspiration for the plot of 'Jack Kennard, Coward,' arose, in the first place, from a systematic search for a big situation as a climax which would contain plenty of action. I then built the plot with the purpose of consistently leading up to the climax. The ideas in the plot were drawn from various incidents of personal experience here at college. It is my belief that, just as the individual picture play has progressed from impossible melodrama to high-class drama of realistic type, so will the serial picture evolve from detective plots and melodramatic farces to legitimate life dramas, or purposive plots of the fairy-story type. I have, in outline, the sketch of such a realistic serial-drama, and I am ready to submit my plans in any form desired. Each installment is to contain a sufficient interest to warrant its exhibition as an individual picture, yet the serial is to carry a thread of real life-purpose, bringing always the desire for 'the next chapter.'"

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The photoplay plot, like Joseph's coat, is of many colors.

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Short Sixes.

The Willis bill, asking copyright protection for photoplay authors, yet slumbers in committee, and all efforts to bring it to the light of day seem fruitless. "There's a reason."

The *Photoplay Magazine* in elaborate lay-out lambasts the "schools" for would-be script writers, and editorially throws all "school" advertisements into the waste-basket. Letters condemning the "schools" are contributed by John F. Pribyl, Captain L. T. Peacocke, L. S. McCloskey, Jack Byrne and other leading editors. The names of Captain Peacocke and Jack Byrne are among several used by a "school" in its advertising circulars.

Friends of Wallace C. Clifton, Western editor for Selig Polyscope Company, says he has been turning out some nifty stories for the screen. Wallace is too modest to toot his own horn.

* * * *

"He Done Noble," is a leader that adds brilliancy to a multiple-reeler recently released by a film concern. Great!

* * * *

He Is Pessimistic.

Mr. Douglas A. Buckler writes: "Your department, I know, is not intended for protests; however, allow me to address this to you in the hope that this seed, along with others, may take root and produce some little effect. For some years I have viewed practically all the releases of the prominent film producers. Lately I have looked for the much heralded improvement in the line of technique and photography, but the most important phase, the subject matter, has not advanced to any great extent. How many photodramas have you seen in the last six months that did not contain a 'killing'? From experience I have learned that it is not a difficult matter to build a plot if the trite and elevating (?) method of murder and suicide is used both to eliminate the villain and afford 'punch.' We seem to believe that because the villain dies before the fade-out that the story is justified. We feed our youth on a continual diet of hate, jealousy, revenge, murder and suicide, and expect them to grow up into upright Christian men and women. But the law of suggestion is much stronger than any weak moral that may be tacked on the end of a trashy story. I would much prefer that a child of mine should see the so-called 'immoral' plays of to-day, than have him drinking in, day by day, the standards of the photo-drama. We have raised a great hue and cry against censorship. And then we witness a recent release (name given). What can be the excuse for such a rotten story? I use the word thinkingly and intentionally. At times I have had dreams something like that story, but I have never failed to call in a doctor the next morning. If I should go into instances my list would be endless. There is no need for me to cite; you and every other right-thinking man knows the ones to which I refer. In bringing up this point before, I have been reminded that much of the world's art is tragic. True, but tragedy demands art; tragedy without art is either gruesome or farcical. I note on your page of THE DRAMATIC MIRROR of the current week the query: 'Where is the Dickens of the photoplay?' No chance! The judges would admit that the above mentioned play would not recognize a Dickens if he appeared. The eye must be cleaned of some of its filth and rottenness before it can see the more beautiful things." We think Mr. Buckler a wee bit pessimistic. Just the same, there is truth in his assertions. Too many stories of the underworld, too many scantily clad women, or women suggestively clad, too many crimes and criminals put forward under the much-abused slang expression of "punch"—these details have furnished material for censorial hue and cry and for such epistles as the one presented by Mr. Buckler. This department is open to protests as well as compliments. We believe there is benefit to be derived for the discussion of both sides of every question.

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Most plots are weighed in the balance and found wanting.

* * * *

Two Questions.

Two inquiries are propounded by Alice Washburn: "Will you tell your readers what constitutes 'dramatic punch'? Recent farce-comedies seem to get in by kicks, a continuous performance of falls over animal rugs, fences and cellar stairs. Is it the only way?

"If the Ed-Au Club will explain definitely what is regarded as punch it would be interesting reading. I am wondering if the foot and mouth disease is rampant. Miss Dressler kicked Chaplin on his 'romance,' and he kicked her on hers, and so on ad lib., but no one seen so far was amused. Who dictates what plots shall be? Browning says: 'Ten men love what I hate, hate what I admire, and who shall arbitrate?' Does the director, the exhibitor, or the producing firm lay down the law as to what the public want?" Some sarcasm here, what, what?

[Mr. William Lord Wright will be pleased to answer all personal inquiries by mail, always provided a stamped, self-addressed envelope is inclosed. There is no fee for this valuable service.]

WILLIS NOW FREE-LANCING

F. McGrew Willis, author of the American five-reel feature, "The Quest," is again free-lancing after five weeks at the Balboa studio. The first of several features written by him while there is now in course of production. It is a five-part drama.

One Swallow does not make a Summer, One Letter does not prove a picture great, But a Thousand-!

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LICENSED FILMS

Mud and Matrimony (Biograph, March 11).—A ludicrously funny split-reel in which a quartette on their way to be married become stranded in a flooded street in an automobile. In their attempts to extricate themselves from the difficulty they become plastered with mud from head to foot, and before the minister will marry them have to be washed off with the garden hose. On the same reel with His Own Hero. K.

Postponed (Vitagraph, March 17).—A good laughable comedy with amusing situations that effectively produce hearty laughs. A vaudeville performer cannot marry the girl he loves because he is out of funds. He suddenly receives word of an engagement out of the city and postpones the wedding. The girl in a fit of rage answers an advertisement in a matrimonial paper, and arrangements are made for her to marry an aged millionaire. The actor hears about the plot and, dressing up as an old man, marries the girl. There is an unexpected climax when the aged millionaire appears to claim his bride, and proves to be an energetic specimen of manhood. He is consoled by finding the long lost sweetheart of his youth in the person of the sister of the justice of the peace, and two more lonely loving hearts are made happy. Wally Van and Nitra Fraser were acceptable in the two leading roles. E.

Hearst-Selig News Pictorial, No. 19 (March 6).—Interesting news events of the week, including girls boxing in the gymnasium of a New York city church; cars hurled into river at Claremont, N. H., when the river undermines the railroad tracks; George Davis, crack pitcher for the Boston Braves, strongest man in Harvard University; New York Yankees leave for their spring training quarters; latest Spring styles in women's clothing; the Dirigible, the first large full rigged ship flying the American flag that has entered New York harbor in forty years; the new jitney bus in New York city; Field Marshall Von Hindenburg; German troops at Lowica, and at Soldau, East Prussia; Russian prisoners in Germany. K.

The Beautiful Lady (Biograph, March 8).—An artistic little story illustrating the innate poetry and love of the beautiful in even the lowest classes of the people of sunny Italy in which William Rhfe and Isabel Rea do some very clever character work. An Italian pottery vender sees and admires a beautiful American lady, and his admiration is so great that in the end he sacrifices his own life in order that she may be saved from bandits. Exceedingly well worked out and very pleasing. K.

The Lady of the Cyclamen (Selig, March 8).—A two-part drama which is made up of two separate and distinct stories woven together in such a manner that one is made more or less interdependent on the other. It is really a story within a story, and told in a very interesting and pleasing manner. The theme is the enormous power of a great love, and the story shows the wondrous beauty of pure and holy love. Well acted and well staged with some very good photography. K.

Winning Winsome Winnie (Lubin, March 5).—Shannon Fife has provided a number of amusing complicated situations in this single reel comedy, which give Lottie Briscoe and Arthur V. Johnson several opportunities to display their abilities. Winnie is a pretty country girl, infatuated with a crook from the city, but in the end she returns to the arms of her country sweetheart. K.

Aurora Floyd (Biograph, March 9).—Adapted from the play of the same name. The theme of this two-part drama is the fallacy of strenuously opposing young girls, but to lead them by more subtle and tactful methods. A young girl marries a horse trainer in opposition to her father's wishes. He soon tires and ill treats her. Her father buys him off, and he leaves for Australia, and word is later received that he was killed in a fall from a horse. The girl marries another man, and is no sooner settled in her home when her former husband puts in an appearance and demands money. A half-witted stable boy, whose enmity the girl has earned, in an attempt to shoot her, kills the former husband. The girl is accused of the crime, and driven from home by her husband, but before she has gone very far the real murderer is caught, and the husband takes his young wife back. An interesting story well staged and well executed. Louise Vale as the young girl was pleasing. K.

Blown Into Custody (Biograph, March 6).—A farce-comedy based on the exact opposite of what would happen if a bank robber came to a small town and attempted to rob the bank. After his pursuit is carried far enough, he is blown—by a huge blast—into the hands of the posse. Guns that shoot white, smoky bullets visible to the eye, and cause the different participants to clutch themselves recklessly are a large part of the rather rough devices to procure the laugh. Split with The Soup Industry. K.

Socially Ambitious (Lubin, March 6).—Taking as its theme the country girl thrown into urban society, Arthur Johnson, director and lead, with Lottie Briscoe as his able cast partner, presents the comedy version of the case. And presents it in so laughable, thoroughly thoughtful a manner that the jury of his admirers must pronounce him guilty of doing what he attempted. These comedy instants, as when the rustic beau arrives after her in the city with a book which is to tell him how to act in society, and in the other hand an apple pie that mother baked for her daughter, are relieved by the serious aspect of the case. The girl, suddenly rich, whom her city relatives have invited, is not at all at ease. Their scheming that they may get her money is frustrated by the arrival of her beau, who, she informs the astonished company, can "milk a cow better than any man in the room." Finely staged. Eleanor Blanchard and Howard Mitchell are among the principals. K.

The Tale of a Hat (Kalem, March 26).—A good comedy based on the mix-up of two married couple caused by the exchange of a Spring bonnet, which has several original features of an amusing nature. Phillip Dunham, Ethel Teare, Charles Dudley, and Violet McMillan back up the good situations with some very good comedy acting. K.

Ham's Harrowing Duel (Kalem, April 9).—Lloyd V. Hamilton and Rud Duncan supply a plethora of amusement to those who admire their peculiar form of comedy in this picture. Ham is engaged by a married woman to make her husband jealous, and by the husband to make his wife afraid. He is succeeding admirably in both tasks, when little "Rud," who has been left out in the cold, enters disguised as a desperado, and makes them all jump around at a lively rate until he is discovered by Ham and chased for long weary miles over a rough and rugged countryside. K.

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REVIEWS OF LICENSED FILMS

And Then It Happened (Selig, March 12).—An aggravated slapstick comedy written by William H. Wing, in which most of the humor depends on broken crockery. A restaurant proprietor sells his restaurant, which does not pay, to an Irishman and a German. Their adventures as restaurant keepers are so strenuous that the German loses his mind, and amuses himself by ringing up imaginary lunch checks on the cash register. The former proprietor sees the figures on the register, and, thinking they are doing an enormous business, buys the restaurant back at a substantial advance over what he sold it for. E.

Where Enmity Dies (Biograph, March 12).—This Western melodrama illustrates the old truism that propinquity will dispel enmity as well as generate love. Two enemies in a Western mining camp are kept from killing each other in a fight. Later, one of them is hurt in an explosion, and the other, thinking it is one of his friends, offers to drive him across the desert to a hospital. After suffering the utmost privation he discovers his mistake but cannot take advantage of the sick man's helpless condition. They are rescued when both are on the verge of death, and the suffering they have endured together changes their enmity to friendship. E.

The Bandit and the Baby (Biograph, March 13).—The Western Biograph Company has presented a good picture of a typical Western nature in this drama. A bandit pursued by the sheriff and his posse takes refuge in the sheriff's house at the moment when his little baby dies, and the mother loses her reason through grief. After leaving he comes upon an emigrant party that has been massacred by Indians with the exception of a young baby. Taking this baby in his arms the bandit returns to the sheriff's house, and substitutes it for the dead baby in the mother's arms and restores her reason. The sheriff appears on the scene, but when the situation is explained to him allows the bandit to depart in peace. E.

Made Pals Once Over (Lubin, March 13).—Ethel Clayton and Joseph Kaufman are pleasing in this comedy, written by Barbaria Laub, in which the son of a wealthy man marries a chorus girl against the wishes of his parents. The father, who is a gay old dog, attends the theater at which the girl is playing, and, not recognizing her makes a supper engagement. Several complications follow, caused by the jealousy of the man's wife and the girl's husband, but everything ends quietly when her real identity is discovered. E.

Broncho Billy's Teachings (Essanay, March 13).—In this episode Broncho Billy is given a dose of his own medicine, and for a moment does not find it palatable. His mining claim is jumped and Broncho Billy wounded. He is found by a band of Indians, and during his convalescence teaches religion to an Indian girl, showing that it is wrong to kill and right to forgive and forget an injury. The claim jumper is captured by the Indians and turned over to Broncho Billy for vengeance; and he is about to kill when the Indian girl appears and makes him practice his own preachments. E.

Take Away That Elephant (Selig, March 13).—An elephant is the principal actor in this exceedingly funny comedy, and though his style of humor is somewhat grotesque, still it is exceedingly laughable. A mine owner buys an elephant, just why is not clear, probably for a household pet, but it proves to be literally "an elephant on his hands." The cute and playful little beast casually picks up a large basket of dynamite and a riotous ramble is caused when he comes trotting, or mayhap ambling is the better term, down the village street, swinging his basket of concentrated devastation from side to side. After several amusing contretemps he finally ends up at the mine, and nonchalantly drops the basket down the shaft. The resulting explosion uncovers a vein of gold so rich that the elephant is forgiven and put to sleep on a bed of roses and given a meal of champagne and cream puffs. E.

The Soup Industry — Near Educational (Biograph, March 6).—The corrugated soup works receive all manner of refuse and turn it into soup. Not only is the idea clever, but the farce itself is howlingly funny. It is not the kind of a plant that certain soup manufacturers are so cordial in wishing inspected, but a plant divided into departments where apparently all filth is fodder for their soup grinders. It even contains a slight plot, and is another of the eccentric celluloids contributed by Biograph with as much comedy success. It is linked to Blows Into Custody. F.

Hearst-Selig News Pictorial, No. 21 (March 15).—The European news is treated in several brief glimpses of German troops in Poland. Local news is varied and well taken, and includes such items as a boat race between the girls' classes at California University; Jersey convicts working under a very slight guard; the New York Greeks honoring their dead bishop; the very latest fashion; a Boston newsboy taken as mascot with the Boston "Red Sox"; Brennahan driving his "cub" recruits; another transcontinental bicycle rider starting on his long journey; and some of the dethroned leaders of the recently closing Sixty-third Congress. F.

Saved from a Vampire (Biograph, March 15).—We dare say that special cranium castings had to insure the actors in this merry little tap-on-the-head burlesque. Bottles, clubs, and other objects are broken over the heads of the various offenders—literally—in this rather hackneyed subject. A city vampire comes to woo the country maiden whom he persuades to elope and bring her own lunch. The country gentleman follows, being thrown off the trail several times, and finally corners the couple in their city lair, where most of the damage occurs. To understand the refinements of this burlesque demands intelligence, and we doubt if any one of much intelligence will laugh at this offering as presented. Lacking intelligence, of course, you would not know when to laugh, and thus it seems that the little piece defeats its object looked at in any way at all. However, it is presented with the undoubted seal of Biograph, aiming a guarantee of perfection, in almost all branches except the script. F.

His Mad Awakening (Edison, April 5).—Despite the usual order of proceeding this one-reel comedy pictures the sad story of the country lad who dreams that the rich heiress—the result of too much J. J. Libbey—is after him. Jessie Stevens is the ever-enjoyable comedienne, his mother, Arthur Housenan, made up as an old man, his father, is also laughable. Wadsworth plays the part of the son. His dream imagining her pursuit of him, and her eloping, with his parents mounted on canvas horse in pursuit is, as said, the reverse, or rather burlesque of what is ordinarily to be expected. Henry Belden is the author, and Charles Ransom directed. F.

Hans and His Nose (Edison, March 23).—A poorly conceived comedy that has not even the basis of an idea, featuring Wadsworth and Housenan and introducing Jessie Stevens. A widow receives the insurance money for her deceased husband, and Arthur Housenan endeavors to marry her, but is refused because she saw him intoxicated. In order to square himself he brings his companion in conviviality to call on the widow, who also makes love to her, only to discover in the end that he has a wife and family. F.

Patsy Among the Smugglers (Lubin, March 15).—Patsy jumps from character to character with as much ease as the hero of a Sunday comic supplement. It is no surprise, therefore, in this twelfth episode, to find him this time as a policeman, and to find him in a disproportionate amount of trouble. Clay M. Greene continues as the author, with Clarence J. Elmer and Edwina de Wolfe as the principal funmakers. Being a policeman seems to give him the unusual opportunities of being knocked down by every offender of the law. Finally, he shows up—posing as a jewelry smuggler—among some whisky contrabandits, but even here he is worsted. F.

A Clean Sweep (Edison, April 6).—Elizabeth Miller has written a ludicrously funny farce-comedy in which Wadsworth and Housman, Gladys Leslie and Jessie Stevens are placed in some exceedingly laughable situations. Housman takes refuge in a disused fireplace, while a chimney sweep cleans the flue. The inevitable results follow. Wadsworth endeavors to take down a stove, and again the inevitable results from a comedy standpoint follow. There is little doubt but what this offering will be greeted with side splitting laughter. Directed by Charles Ransom. F.

Music in Flats (Edison, March 30).—William Wadsworth, Arthur Housenan, Jessie Stevens, and a host of other good actors, among which must be mentioned Henry Leoni as the musician, contribute their mite to make this mixture of apartment house melody and disturbance effective. It starts off well, and ends rather flatly. The cast acts rationally at the beginning, and ends by making a kind of a "nut" house of the premises. It is this change of both sorts that militates against the film. The musician receives a student, Ann old maid wants a man, The janitor's wife and daughter are artistic. The laughter puts pepper into the closet to keep the moths away. That and a few more eccentricities on the part of the cast constitute the plot in which the peculiarities of each—as they have been brought out in the past—are reviewed to make this one-reeler. Director Ransom was in charge. Howard Lester wrote the scenario. F.

Snapshots (Edison, April 7).—Written by Mark Swan and directed by James Castle, this comedy deals with the alleged humorous adventures of a man in a photograph studio, and the mixing up of the photographs of his various patrons, reaching a climax when a mysterious kind of developer explodes, wrecking the place, only to discover in the end that it is all a bad dream. F.

Won Through Merit (Edison, April 5).—A good, interesting, educational picture showing the workings of the United States Civil Service and showing furthermore the opportunities that a young man or woman starting at the very bottom of the ladder has for advancement through steady application to work. A simple love story adds to the interest, and the views of the Government buildings and the show parts of Washington are interesting and entertaining. Directed by Eugene Nowland. F.

In the Park (Essanay, March 18).—When Charles Chaplin looked around for his next release after filming "The Champion" instinct, probably more than inclination drew him to that Los Angeles park, where so many comedies are staged nowadays, and in whose lake so many actors have gracefully or otherwise taken a dip. Very rightly did he name it "In the Park," for it is like all the others that have taken place in the park. A foreign pair of lovers, a pretty nurse maid, her fat lover, a policeman, a tramp, a "hot-dog" vender, and the erotic Chaplin himself, are the characters who throw bricks that hit the wrong person, invariably, who use their feet with the same ability as their hands, and who, in general indulge in a resume of many of the comedy bits of business that experience has proven adaptable to the screen. Of course, it is funny, as such things go, but there is a noticeable let-up in the possession of ideas new to the slap-stick loving public. F.

When Gratitude is Love (Edison, April 5).—An uninteresting story of lumber camp life, which is not only time-worn as to theme, but in which most of the incidents have been presented countless times on the screen. The photography and settings are good, however. Directed by Charles Seay. E.

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JUDGING A PRIZE CONTEST

BY MARK SWAN

It was not so difficult to write the first part of THE MIMSON-EDISON contest picture now called "The Phantom Thief." . . . That sort of thing is all in the day's work. It was much more difficult to decide which, in my opinion, was the best finish.

So many of the writers had approximately the right idea, and had worked the possibilities out so carefully, that selection became a difficult task.

The technical details of the discussion of the judges I leave to Messrs. Plimpton, Welsh, and Wright. My troubles began the very next day after the winning finish was printed.

On the morning in question, I met a friend. He has liked me for years; and he is an experienced writer. Said he: "That finish you selected is just the same as the one I sent in." It took me some time to explain to him wherein it differed and why. And I feel that I have lost some portion of his warm regard.

In front of the Screen Club I met another good friend. He also had sent in the winning finish and I hadn't chosen it. I explained—as best I could. There were other judges, and I couldn't possibly know which script was his even if I had had the most violent desire to be unfair. But I fear we will never be the same again.

A little later I met a very charming lady, an authoress. She looked at me scornfully and tilted her nose in the air. I walked bravely up to her. "I thought your ending was much the best," I said (Ananias please write), "but you see. . . . the other fellows, etc., etc."

And now when an old pal crosses the street or some fair acquaintance cuts me dead. I realise that the finish is my finish, although some one else drew the prize money.

Yet I daresay old Father Time, who heals all wounds, will yet reinstate me in the regard of my quondam friends, and perhaps some day, if great pressure were brought to bear upon me, I might do it again.

PIONEER AIDS FILM FIRM

"The Lily of Poverty Flat," the latest Bret Harte story to be adapted into a World Film feature, is being filmed at Boulder Creek, California, with the assistance of Mrs. Josephine Clifford McCrackin, who, forty-five years ago, was one of the coterie of brilliant writers engaged with Bret Harte in editing the old *Overland Monthly*.

This pioneer woman, now in her seventy-sixth year, passed the greater part of her eventful life on the Western border, in army posts in the days of Indian raids and in Sierran mining camps, similar to the picturesque duplicate of "Poverty Flat," which the California Motion Picture Corporation has erected as permanent "scenery" in the Boulder Creek redwood region. She knows her early California as well as did her former literary associates—Mark Twain, Joaquin Miller, Ambrose Bierce, Noah Brooks, Charles Warren Stoddard and Ina Coolbrith.

ENLARGE WORLD FILMS STUDIOS

The large scenery docks which were originally built to take care of the scenery used by the World Film Corporation have already been outgrown, so another building, adjacent to the large glass studio at Fort Lee, N. J., is being erected to accommodate the ever-growing accumulation.

STAR CAST FOR ELLIOTT FILM

The cast in support of William Elliott in "When We Were Twenty-One," the first Famous Players April release, is unusual for the fact that practically every member is a prominent Broadway star. There is Charles Waldron, sharing the honors with Ruth Chatterton in "Daddy-Long-Legs," Marie Empress, who was last seen in an important role in "The Little Cafe," Helen Lutrell, recently with "The Crinoline Girl," Charles Coleman, now appearing in "The Adventure of Lady Ursula," with Phyllis Nielson-Terry, and George Backus.

FASHIONS IN NEWS WEEKLY

Dame Fashion is going to have a great deal to say in the motion pictures henceforth. The Hearst-Selig News Pictorial has instituted a department for the presentation every Monday by Lady Duff-Gordon, of the very latest frills that are dear to feminine hearts. Latest fashions in Milady's gowns will be shown on living models.

AMERICAN DATES CHANGED

"The Once Over," a single-reel Beauty comedy, has been substituted for the drama "Dreams Realized," which the American Film Company had announced for release on April 6.

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DRAMAS IN TWO PARTS

FRITZI BRUNETTE	and Santa Barbara Dramas	EDWARD ALEXANDER
DOROTHY DAVENPORT	and Paragon Dramas	RUPERT JULIAN
EDYTHE STERLING	and Kriterion Dramas	ART ACORD
JUSTINA WAYNE	and Trump Dramas	CRAUFURD KENT
MONA DARKFEATHER	and Monty Dramas	TRUE BOARDMAN

COMEDIES IN ONE PART

DOROTHY BROWNE	and Santa Barbara Comedies	HARRY FISHER, JR.
RENA ROGERS	and Thistle Comedies	ALLAN FRALICK
R. D. CLIFTON	and C. K. Comedies	BABY EARLY
KATHRYN SHELDON	and Punchinello Comedies	TOM WARD
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REVIEWS OF FEATURE FILMS

"MARY'S DUKE"

A Three-Part Society Drama by Elaine Sterne, Featuring Mary Fuller and Matt Moore. Produced by Victor and Released by Universal March 22.

Mary McGuire ..... Mary Fuller
Mrs. McGuire ..... Mrs. Charles Craig
Teddy Van Duysen ..... Matt Moore
Duke D'Enfetti ..... Etienne Girardot

In its entirety this offering is pleasing, but its pleasing qualities are due more to the delightful acting of Mary Fuller and Matt Moore than to the dramatic value of the script. The story has little of the original about it, yet it is so well put together and has such a smoothness of action that its lack of originality is not glaringly perceptible and though noticeable from the critic's standpoint still not noticeable enough to affect an audience adversely.

Mary Fuller is winsomely delightful and has a delicacy of touch in her portrayals that is most pleasing to witness. She has the power of sinking her personality into that of the character which she is impersonating and then making that character so compelling that she inspires the immediate sympathy of her audience. Matt Moore has a most likable manner and succeeds in transferring it to the screen. His work is finished and smooth and consistently good.

The story is of the conventional type as applied to society dramas. A wealthy young girl cannot live down the fact that she is the daughter of a soap king, and finds the utmost difficulty in breaking into society. She finds a card of invitation to a masked ball given by an exclusive family in the smart set and resolves to attend in the costume of a pierrette. Teddy Van Duysen garbed as a pierrot is attracted by her and spends the evening with her, and in order that he may be sure to recognize her when the masks are removed, suggests that they exchange rings. At the time of unmasking Mary has disappeared.

Mary's mother arranged with an international marriage bureau to marry her daughter off to an impecunious foreign nobleman, and on the night of the dinner, which she gives in his honor, finds she is one man shy. She calls up an exclusive club for an extra man and as a joke Van Duysen agrees to fill in, taking the false name of Jones. When he arrives he is mistaken for the duke, on account of his distinguished appearance, and when the real duke arrives he is discredited and thrown from the house. He seeks the aid of the police to get rid of his impostor, and Van Duysen is arrested. Just as he is about to be taken away Mary glances down at his finger and sees her ring and simultaneously he discovers his own on her finger. The next day after he has been rescued by his friends he makes an appointment to meet Mary still under a false name and they become engaged, and all ends happily, even the duke being consoled by Mary's mother with her millions.

E.

"ANCESTRY"

American Drama in Two Reels, Released March 22.

Duke of Lorenzo ..... George Field
The Duchess ..... Charlotte Burton
Anna De Vos ..... Winifred Greenwood
Harold Dean ..... Ed. Cozen

For this two-reel production the Flying A forces have secured an estate in the Land of Sunshine, we presume, bordering on the ocean, and irrespective of the nature of the story the offering would be quite acceptable, for it has, we believe, the most beautiful views of an estate that we have ever seen in a film of its length. "Magnificent" is none too great a praise for the outdoor settings, of which the picture is principally composed. In line with this it might be said that it is only one of a series of high-class and beautiful films, all of this same brand.

Besides the scenic aspect, the story itself, while not remarkable, is quite acceptable. It includes a very haughty duke, who is banished for dueling with a less skillful opponent, whose wife is left with her little child. This child dies in America on a trip, and in her lonesomeness the duchess brings back with her an American girl whom she has met. At the moment of entering the castle she is stricken with mental paralysis and her companion, easily flattered, accepts the title of "princess," which the retainers believe her to be, not knowing of the death of the real princess. The love story enters with the meeting of this girl and the young artist. The duke returns, after these years of absence, and the wife is still in her mental darkness. The truth comes out, however, when the girl wants to marry the artist, who will not propose because of her supposed rank and wealth. The ideals of fiction and ethics of behavior will in this story be observed as strictly confused, yet the location which this young pair select for their final hug will effectually drive all disagreement with the plot quickly out of mind.

F.

"AFTER THE STORM"

Two-Part Biograph Drama Featuring Alan Hale. Released March 16.

Thoroughness will best characterize, if not distinguish, this offering, for its plot is deliberate, its acting entirely artistic and its settings without a noticeable error. An agreeable departure is in the Quaker household with which the play opens and to which the wayward girl belongs. Quaker costumes and their backgrounds are very infrequent, and for that reason all the more enjoyable. This kindly atmosphere has also had its effect on some of the characters, who act in the ideal way the influence of the subject suggests.

The young man from the city arrives, is caught in a storm with the daughter, and enters an empty house with her. After the storm they return home, but the daughter is put out of the house. She is seen, several years later, leaving her child in a day nursery. The man, who was sick for a time, has spent the intervening months searching for her. The young mother, through stress of finances, consents to allow her little boy to be adopted. Later she repents and in going to get him discovers that the young man—who now marries her—is the chance guardian of the child. So then the play goes back to the Quaker home, where every one rejoices to see even the stern father relent, for there is much of the prodigal in all of us. Alan Hall of course distinguishes himself, for given any appreciable role, his figure, his likable mien and his undoubted ability will bring him to the foreground.

F.

"THE FORK IN THE ROAD"

Two-Reel Selig Drama, Produced by Thomas Santschi. Written by J. Earl Clauson and Released March 18.

Elsa ..... Bessie Eyton
Rodolph, her lover ..... Lee Pierson

Were it not that it is staged beyond the point one would needs take the trouble to go in such matters as setting, costumes and general medieval atmosphere, the offering would prove a kind of fairy tale for children. As it is, however, its love story will make it a fairly effective fairy story for grown-ups, for such an idealistic state of affairs can only be attained in this land of magic or else by stretching the probable until it threatens to be shattered. Yet one cannot help but admire Thomas Santschi in the way he has put it on. Old road houses, kings' palaces and an innkeeper, unfortunately not mentioned by the gentleman who have this important task to do, are a very curious and interesting characterization of this olden period.

Three varlets enter the ale house, and are scattered by the inn owner's assistant. The latter consults a fortune teller, who advises him that he will win through his bravery in rescuing the fair. As his suit for the landlord's daughter seems not to be progressing, he decides to leave. At the fork in the road he sits down and dreams, and we see his soul trying first the one turn and then the other. The right hand leads to glory on the field of battle and later the hand of the princess, neither of which brings happiness. The left hand path brings him hardship and death. Since the vision of the girl appeared in each direction, he wisely determines to retrace his steps and arrives in time to rescue the old man and his daughter from the attacks of the three miscreants. Of course this is the rescue the clairvoyant witch meant, and with such an idealistic train of events it is useless to ask whether he won the girl. It is a pleasing picture.

F.

"THE GIRL AT LONE POINT"

Two-Part Kalem Drama, an Episode in the "Hazards of Helen" Series, Written by F. W. Matlack and Produced by J. P. McGowan. Released March 27.

Helen Holmes would prove a good psychological study, for it would be interesting to know whether she is gifted with an entire lack of fear, or whether she has the fear and enters upon her hair-raising stunts knowing and realizing the danger and still having the nerve to carry them through. If the latter is the case she is an extremely brave and, I might add, foolhardy young lady.

Although the sensational has come to be the usual in the various episodes of this series, still as each picture is released one is forced to marvel at the unadulterated nerve, or lack of fear, of this pretty, petite little girl. This time she crawls along the top of a swaying freight train moving at express speed, and with the aid of the freight crew captures two robbers who have rifled the safe in an express car. The fight on the top of the fast moving train is a mighty good display. In the end Miss Holmes is forced to climb down between the cars and break the train in order that the fight may result in favor of the trainmen. A mighty good, exciting picture.

E.

The Thumb Prints on the Safe (Kalem, April 7).—An episode in the Girl Detective Series written by Hamilton Smith and produced by James W. Horne. The girl detective is at least true to feminine nature for all of her detective ability appears to be based on her woman's intuition, and not on logical deduction based on clues. In this picture she arbitrarily reaches a conclusion without the least bit of evidence to go upon, and needless to say the conclusion is correct and the criminal apprehended. A wealthy ruby collector has been robbed of three valuable stones, and the girl detective examining the thumb prints on the safe door finds them to correspond with those of the collector. She invades the apartments of the secretary, and finds a wax mold of a thumb print, and proves that the secretary robbed the safe, and with a rubber finger stall, on which his employer's thumb print had been impressed, left the evidence that would implicate the collector. The secretary is haled away to prison, and the stones restored to the collector.

F.

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REVIEWS OF FEATURE FILMS

His Captive (Lassmin-Universal, April 7).—The interesting development of this plot is most welcome, although it would very often be pitted against a thousand feet. It begins, consequently, by picturing a Western author who declares at a social function which he hates to attend that the life of the great West is beyond you social butterflies." The lady so addressed—Miss Lasher—promptly accompanies her grandfather to his Western ranch, where the spirit of cattle rustlers have tried his nerves to the endurance mark. We should have told first, though, that the film began by showing the girl, a repentant daughter, sending her little child back to her (the daughter's) parents begging them to forgive her hasty and secretly selected match by rearing the little hunchback in the manner to which the parents is even then the cattle rustlers turns out to be her own father bringing to them. So that when the head of the the West assumes new interest, although long horn cattle, sloping hills, and the finest of photography are as attitude of the picture which, in itself, is worthy of considerable mention, is worthy of considerable mention. Of course, the girl is kidnapped by her own father, who becomes the girl when she learns —in her fright—into delirium. Then the Western author who looks more like a man who sits at his desk than a man who sits on a horse, comes to the rescue and shoots his way through everything, even she never finds about it, although her grand-daddy knew but did not tell. Frank Lloyd directed and played the lead. In general, the villains gave an excellent accounting of themselves, histrionically, so strong in fact, that one was tempted to sympathize with them as against a rather unconvincing pair of leads. F.

Runaway June, No. 10 (Reliance, March 17).—Trapped on the Liner is the special name given this installment in which, as we know the cast, directors, etc., have taken a boat for Bermuda. With this flight the story becomes simple again, and it is possible to understand it. Some people will know for the first time that here is June, the bride, the man with the Van Dyke, and his party who are keeping the young married woman away from her husband, and, on the same steamer, her husband and his detective assistant. 'Tis well. It is customary when an unusual number of scenes contribute nothing to the action of a film play to account for it by saying that they are atmospheric. This offering having indulged in some of the lazy atmosphere of the steamer decks and days is particularly atmospheric. It takes the party to Bermuda, in fact, and fancy and on the way reunites the husband, who would rejoin his wife, in a cabin. Hence he escapes and jumps overboard in the harbor of Bermuda. He manages to get to shore while June and her companion, land from the steamer and embark on a sailing boat. There is, as usual, this time at the hands of the nurse, a recital of married life, and that woman's reason for not leading or having led a happy marital period, which characterizes every offering, and we are convinced has something to do with the reason that June left her husband, and also with the eventual clearing up of it all. F.

In the Dragon's Claws (Lubin, March 11).—Robert E. Rinehart has written an interesting story in this two-part drama of Chinese intrigue, featuring J. C. Shumway and Velma Whitman, and with the exception of the opening scenes, which were rather crudely staged, the picture has been presented in a manner that is pleasing. One must object, however, to the throwing of a stuffed figure over a cliff in these days of realistic production. It would have been much better to have disposed of the villain in some other manner that was not so palpably a fake. A powder manufacturer and his daughter are giving a reception in Pekin when the house is attacked by boxers, and they only escape through the valor of a soldier of fortune. Several years later a Manchu prince conspires against the Chinese Republic with the powder manufacturer and the agent of a gun company, and they engage the soldier of fortune, who has just returned from Mexico and who is in love with the daughter, to lead the revolution. The Chinaman is also in love with her, and while she is out sailing runs into her boat, kidnaps, and carries her off to his yacht, and then tells the father that she has been drowned. A Chinese valet has seen the whole incident through a pair of field glasses, however, and, apprising the soldier of fortune, a rescue is effected. There is a good motor boat chase and fight, and another good fight on the top of the cliff, which is supposed to result in the Chinaman being thrown over and killed on the rocks below. J. C. Shumway was particularly good as a soldier of fortune of the Richard Harding Davis type. F.

The Oaklawn Handicap (Bison-Universal, April 3).—An exceedingly good two-part race track story with as absorbing, interesting plot, well worked out as to detail and convincingly and realistically staged. The theme is not original by any means but that is not detrimental for in a story of this kind the plot is entirely subservient to the action. The owner of a race horse who is at the end of his financial rope has staked all on one race but stands little chance of winning as long as the favorite remains in the race. A plot to weight the favorite's shoes is foiled on the morning of the race and a counterplot in which the jockey is kidnapped and almost bored to death is also foiled at the last minute so that the favorite wins by about six lengths and the crooked horse owner is ruined. There are a number of realistic touches in the picture that are particularly good and also a bit of a love story that adds interest. E.

Hogan out West (Keystone, Feb. 27).—An exceedingly good and humorous burlesque on this is most cleverly done, being a travesty on the well known and familiar scenes of the West including the Indian fight, the attack on the stage coach, the Western dance hall, the comic pulsory dancing of the tenderfoot and the numerous other incidents that fill every Western drama. Even the lynching party is not forgotten, but Hogan is given a new turn for Hogan in an attempt to escape the lynchers takes refuge in a dynamite store house and is blown up. He lands on the spire of a church, but an umbrella comes conveniently floating by and sealing it he utilizes it as a parachute and floats gently to the ground. Exceedingly funny all the way through. E.

Mr. Buttles (Essanay, March 12).—A three-part comedy drama, written by P. A. Rummy, that has many delightful parts that are mildly and pleasantly amusing. Richard Travers plays a dual role, and does it in a very capable manner. While the story is based on the complications caused by a dual identity, and for that reason cannot be called original, still the variation given the time-worn plot is so unusual that it is almost as interesting as if it were a brand-new idea. An impecunious nobleman is forced to close his castle on account of the lack of funds necessary for its upkeep, when his butler proposes a novel arrangement. If he will take over the running expenses of the castle and figuring that the time he will receive will more than recompense him for the outlay for food and other necessary expenses. The nobleman accepts, only insisting that his chauffeur, who is his exact double, take his place and act as the chauffeur, while he, the real earl, travels on the Continent. The arrangement works very well until the pseudo earl falls in love with a rich American girl, which causes innumerable complications of mistaken identity. Everything is at last straightened out, however, with every one back in his true identity, and the girl in the arms of her lover. F.

The Five-Pound Note (Imp, March 13).—King Baggot is featured in this two-part drama of English coster and water-front life, and he shows true to his usual smooth and well-rounded ability. He is, indeed, a capable actor, devoting the necessary amount of attention to the little details that go to make up good acting. Arline Pretty, as his support, shows too much object for an English coster girl. A young man in English society wagers that he can live high in London on five pounds in peace and farthings, and manages it with the aid of a coster's barrow and donkey. He falls in love with a coster girl, but has to fight with her former lover, the ex-mate and captain of a sailing vessel, for her affections. There is plenty of excitement throughout, and the character work is extremely well done. Both settings and photography were good. E.

The Broken Toy (Lasm-Universal, April 9).—Any offering tending toward worthy moments that is as well cast as this will succeed in its mission. It starts by being very pretty, and by this we mean endearing because of a realistic atmosphere of realigned maternal sadness, and the joy that a little girl sheds upon this household of two. Violet Mereresn is the mother, and the little dancing daughter is not identified, although she is one of the cleverest of child actresses, as well as youthful dancers. Then the mother begins to reflect upon her shattered romance of life, her brief wedded life, which takes all of a reel in the middle of the offering. Lastly, she is taken sick and the little girl conceives the idea of dancing and thus making money for the proper medicinal attention to be given her mother. Of course, the little one runs straight into the arms of its father, and all ends most happily. The retalling of the mother's life, however, is the girl's best asset. Born of circus people, her father is killed in a fall, her mother of grief, and Sylvia, an old dancing instructor, takes her under his care. Etienne Girardot is always an interesting creator of parts, and we did not notice that he needed any make-up to get the usual effect in the present offering. He also does, but not before he has made a finished dancer of the little one. Thus she attracts the attention of the man she marries. Then a fall breaks her ankle, and with this her chance of dancing vanishes forever. Her husband's love grows cold, and she leaves, thinking him in love with her dancing principally. No art is better adapted to the screen than dancing—the art of motion. It gets across," is well put on, and is a good half-hour's screen treat. F.

Hearts and Flames (L. K. O.-Universal, March 31).—In a two-reeler Billie Ritchie is given customary prominence. Here the plumber disconnects gas and water pipes, and in reconnecting them mixes them up. Peals of laughter will follow the display of water squirting from the gas fixtures and the water spigots exploding from the escaping gas. Also the offering is the means of enabling a public—once more—to vent its gloating satisfaction at the plumber's profession, which is "getting theirs," to not only this, but in some previous installments. Finally a house is burned, and this, with certs slanchs to the matter of water flow, furnishes the two thousand feet with its being. It is funny, extremely so. In spots, but one imagines that a little pruning, or even a reduction to the one-reel tic, would be of decided benefit. F.

The Guardian of the Flock (Victor-Universal, April 5).—Warren Kerrigan saw the possibilities in a role which perhaps was not as heroic as his usual pastoral presentations, but from results, we are glad he took it. It is known also that J. Warren Kerrigan likes to end a film with himself outlined in heroic profile against a blazing sun or striking cloud effect, somewhat on the order of Charles Ilana Gibson's drawing of the girl in the back yard, entitled "Me and the Moon." Before the end, however, Mr. Kerrigan's camera man has given us some delightful scenes of goat herds, and later sheep herds with beautiful hills outlined in the clearest of photography. Whether the change from goats to sheep was a willing one on the directors' part we know not; at least it lends variety to what we were led to believe was a particularly monotonous life. Too much cannot be said of the scenic aspects of this film, but with that the praise must, for lack of being able to say something new, cease for the triangle these days turns up in various disguises. One of the broadest of these consists in concealing the trinity of characters in a radiant display of scenic effects. In fact, whichever way we turn there is the same answer. Even Mr. Kerrigan turned to it as a means of ending his film. It concerns roundly. a Spanish blooded girl whom the American wins to the registering of a goat (afterward sheep) herder's vow that that a man shall die. Taking a wounded lamb to a neighboring hut one day he discovers himself up to the ankels of the feminine part of which should have been his. Why he did not know it before is an irrevelant bit of curiosity. Here he defends their cooing infant from the wolf family before prowlings of a pair of the wolf family before the clicking shutter, and is softened in nature thereby enough to leave. The returned mother surmises that "Beloved, an angel hath guarded our child." F.

The Heart Breaker (Imp-Universal, April 8).—The demureness of a bevy of young school girls, the delightfulness of their persistent pranks, and finally the characterization of an old schoolmaster by Charles Ogle makes this a thoroughly delightful comedy-drama. Raymond Schrock wrote this, and Lorimer Johnston directed. No less a screen favorite and mischievous personality than Muriel Ostriche, whose real youth and charm is not afraid of the introspective face of the camera, gives this offering its chief personality. She arrives at the boarding school in charge of her aunt, and immediately proceeds to take the least in all girlish pranks. As far as we could judge from the school never slept while she was a boarder. Pajama parades and midnight feasts alternated in swift order, while their other moments were taken up with a girl who was the school grind and tale bearer. The awakening of love is the breast of the professor is quite another story. He, middle-aged, attempts to become flirtatious, finally reach the audacious climax is his buying her a pair of stockings. The lady principal, as old maid, uses every advantage she can to get the professor to propose to her. And thus it goes. Of plot, happily there is but little, and what is still better, it all ends with the girl being taken away (usually a director would marry her off to suit a taste which he pretends to understand). The happy farce, the correct and incisive characterization and the fox-trot tempo in which it is staged, make this a delightful light comedy. F.

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